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#### THE YEAR 1886.

SINCE the last record of events published as the first greetings of the New Year to the subscribers, many events of considerable importance have occurred which may be found in course of time to exercise some influence on the history of music in Great Britain. In the various departments into which music and musical affairs have been divided, many improvements have been effected, new lines have been marked out, and things which were assumed to have been effete or dead have exhibited unexpected life and vigour. For example, the Sacred Harmonic Society, after a long and useful life, having been wound up, and the library sold, and the other property belonging to the body realised, a new Society, formed by a few of the surviving members, has carried out its revised scheme most successfully. While giving due prominence to the favourite oratorios to which the public has grown accustomed, a judicious admixture of comparative novelties has been given, such as Sterndale Bennett's *Woman of Samaria* and Handel's *Belshazzar*—the work chosen to celebrate the bi-centenary of the birth of the composer. The Society, in its original form, was one of the first to make a special feature of the performance of *The Messiah* at Christmas. The end of the past year saw no exception, and it may be instanced as the only important representation of the work in London. It is gratifying, therefore, to find some of the spirit which led to success in the parent society giving a character to the young offshoot.

One more example. The attraction of opera in Italian was said to have failed, but the experiment of reviving the venture made by Signor Lago was so far satisfactory that it is to be tried again in the course of the present year. Many novelties were promised. Among others, Mackenzie's *Colomba* was to have been

given in Italian for the first time. This promise was not fulfilled, and nothing was done which had not the peculiarities of character which led to the unpopularity of opera in Italian in times past. The same round of worn-out works presented, led to empty seats on particular nights, and the cause of art seemed to be placidly ignored.

There were one or two excellent vocalists whose artistic efforts redeemed the season, and lifted it out of the absolutely commonplace. Miss Ella Russell, who is American by birth, made the success of the season. She has a beautiful voice of extensive range and pure quality, and sang and acted fairly well. Madame Giulia Valda and Mlle. Theodorini were also well received. Signor Gayarré, the tenor, Signor D'Andrade, the baritone, was remarkably successful in all he undertook, and M. Maurel returned to London to renew his ancient triumphs. Madame Albani appeared a few times, to the great delight of her admirers, and Signor Bevnigani, as conductor, did good and valuable work. The band was fine, the chorus especially so; the voices were fresh and resonant, and the singers excited astonishment, as much by their tunefulness as by their vigour of attack. So that, whatever may be the future of opera in Italian, whether this season referred to was the last spasmodic blaze before the final extinction of its light, or the preliminary sparkle of a new brilliancy, cannot now be said. The future alone can show.

For opera in English there is every hope. There is no reason why it should not become a permanent institution in the country, with proper encouragement. Mr. Carl Rosa has shown what can be done by persevering in a single-handed effort. He has gathered around him an efficient working company, and his annual visit to the metropolis is one of the events of the season. He has a large *répertoire*, and although his additions from time to time are not always

successful, they show, at all events, that he is anxious to keep pace with the times, and to bring native and foreign art as much forward as possible.

The past year has also been memorable for the several attempts to minister to the popular love for stage music, or music associated with a dramatic story. Cellier's *Dorothy*, a charming idyll, full of graceful and original thoughts, has enjoyed a long and successful run at the Gaiety Theatre. *La Blarnaise*, *Indiana*, and *Our Diva*, three comic operas "from the French," have also brought much profit to the theatres, and are the first instalments of a promised series of nine. The course of the series has been checked by the want of favour with which one called *Rhoda* was received.

In the last months of the year, performances of operas in French were given at Her Majesty's Theatre, under the direction of Mr. M. H. Meyer. It was intended to give a series of representations of the three forms of this class of work, namely, opera *seria*, opera *comica*, and opera *buffa*. The first, so-called because of the absence of spoken dialogue, was carried out by the performance of Gounod's *Faust*, and Verdi's *Rigoletto*, the second by *Carmen*, and the third by the *Cloches de Corneville* and *La Grand Duchesse*. This last was sufficiently attractive to induce the management to give it a run, and to conclude the series of representations. English audiences enjoyed the opportunity of hearing Madame Galli-Marie, Madame Devries, Mlle. Mary Albert, and others, who had created some of the parts in which they appeared.

As next in order, but of equally high importance, the orchestral concerts of the past year deserve to be named. And, first in the place of honour, the concerts at the Crystal Palace should be spoken of, inasmuch as it has been to the policy pursued under the comprehensive and cosmopolitan direction of Mr. Manns that not only has the public been made acquainted with the best works of the favourite composers, but opportunities have been given to the lovers of music to make acquaintance with many rising composers, vocalists, and executants, as well native as foreign. In this way, moreover, the concerts have educated musicians and amateurs, and have called into existence other ventures of like kind, not only in London, but in the provinces, and so the cause of music has been greatly aided. The older established Philharmonic Society, under the able conductorship of Sir Arthur Sullivan, has been restored to gleams of its former glory, and there is every reason to believe that, guided by a wise and liberal policy, the Society may not only recover, but may absolutely surpass its former brilliancy. The character of the performances has been maintained, and a proper regard has been paid to the claims of native artists for a hearing. Mr. Prout's Symphony, written for Birmingham, was repeated by the Society, and a new orchestral scene, *The Forest of Arden*, by Mr. Henry Gadsby, was successfully produced by the Society under the *bâton* of the composer. Mr. Gadsby is one of those earnest English artists

who has always something interesting to say when he does speak. It must be said, however, that, for the benefit of art, it is to be regretted that his voice is not more frequently heard.

Besides native art, the works of others have not been neglected. A Symphony by Saint-Saëns, and a Suite by Moszkowski, have been also heard under the auspices of the Society for the first time, and the master-works of the great composers, made standard by long custom, have been given in a style full worthy of the reputation of the oldest orchestral society in England.

The newest Society, called by the title of "The Symphony Concerts," has commenced operations under the direction of Herr Henschel, and a serious attempt has been made to establish the venture in a permanent form. It is understood that the expenses of the concerts have been guaranteed for two years, by which time it will be seen whether the public is willing or not to support the undertaking.

At the earlier series of the Richter Concerts some novelties were produced, such as the music to the *Eumenides* by Dr. Stanford, and two symphonies by Brahms and the young Englishman, Mr. Eugene D'Albert, whose pleasure it is to ignore his English training. The attendance at these concerts varied, some being poorly patronised, others being crowded. At the final three, given in the autumn, the attendance was not what should have been expected, considering the attractions offered. The eminent firm of Chappell and Co., it is said, have undertaken the business arrangements of these concerts for the seasons yet to come.

The mention of the name of this firm recalls the Monday and Saturday Popular Concerts, which this year have been made memorable for the production, among other things, of Schubert's *Ottet*, full notice of which has been given in the pages of this Journal. It is gratifying to be able to state that Signor Piatti was enabled to resume his post after the severe accident which deprived the concerts of his valuable services for a time.

Among other established institutions which had formally closed an honourable career was Mr. Leslie's Choir. It was revived; and, for a while, was conducted by Signor Randegger. It afforded pleasure to all who could appreciate excellent vocal performances to find that Mr. Henry Leslie had been induced to reconsider his determination to retire, and to resume his leadership of the choir which bears his name.

The Bach Choir has also derived an advantage from the slight change which has been made. Dr. Stanford was the conductor in the place of Mr. Otto Goldschmidt, and one or two pieces by the immortal composer whose name the society bears have been heard with peculiar interest.

The Handel Society, which occasionally gives concerts for the benefit of charitable institutions, gave its valuable services in aid of the funds of King's College Hospital, but only one work of Handel's—the Sixth

Chandos Anthem—found a place in the programme. With an excellent and intelligent conductor, Mr. F. Docker, and a committee of some of the amateurs in London, the Society might have better justified its title.

Native music has been encouraged by the concerts of the Musical Artists' Society, which has brought forward many interesting compositions by English artists. The concerts of the pupils of the Royal Academy, of the College of Music, of the Guildhall School, of the London Academy, and kindred institutions, both urban and suburban, have all shown how much good and earnest work is being done by teachers and pupils in and about the metropolis.

The concerts given by the more expert professors of the art have been many, and not without interest. The Heckmann Quartet have delighted many by their artistic interpretation of chamber music. Other chamber concerts, such as those of Madame Frickenhaus and Herr Josef Ludwig, of Madame Szarvady (Wilhelmina Clauss), of Mr. Max Pauer, and so forth, have done good work. The concerts of Senor Sarasate, conducted by Mr. W. G. Cusins, of Mr. Walter Bache (who has been honourably called the English apostle of Liszt), the Brinsmead Symphony Concerts, the pianoforte recitals of Miss Fanny Davies, Miss Agnes Zimmermann, Herr Bonawitz, who formed his programmes upon a historical basis, of M. de Pachmann, of Mr. Charles Hallé, of the young Glasgow pianist, Mr. Frederic Lamond, of Herr Stavenhagen, Liszt's last pupil, and of others, all testify to the growing interest in music, and of a desire to encourage its exponents.

One of the most remarkable events of the year was found in the series of recitals by Herr Anton Rubinstein, in which he gave, entirely from memory, an exposition of the history of the pianoforte, illustrated through a progressive series of works written for a keyed instrument from the 16th to the 19th centuries. These recitals were attended by large numbers of people, who will, for a long time, carry pleasant memories of the genius of the greatest pianist of the age and one of the most prominent of Russian musicians of the century.

Russian music, pure and simple, was exhibited in the interesting concerts given by M. Slaviansky d'Agrenoff and his well-trained choir of male and female singers, all habited in picturesque costumes of their country. They sung the melodies of their native land with fine effect and in novel style. Their performances called the attention of musicians to Russian music, and an exhaustive article on the subject appeared in the *Musical Times* of the month of August in which many noteworthy facts were stated.

The established choirs of London, besides those already mentioned, have not been inactive. The Royal Albert Hall Choral Society, conductor Mr. J. Barnby, have, in addition to certain standard oratorios, given Sullivan's *Martyr of Antioch* and *The Golden Legend*, &c. The newly-established Society, Novello's Oratorio Concerts, have also presented to

the public, under the direction of Dr. Mackenzie, Dvorák's oratorio, *St. Ludmila*, among the new works written for, and produced at, the Leeds Festival, with others, in a highly creditable way. A number of other concerts have been given, many of which have been spoken of in detail in the pages of this publication as they occurred during the past year.

The visit of Liszt to this country upon the invitation of Mr. Walter Bache, his most earnest disciple, was an event of particular note. He was present at many concerts where his own music, including his oratorio *St. Elizabeth*, was performed. At one or two he gave great pleasure to the assembly by playing, and thus proving that in his old age his hand had not lost its cunning, nor had his power of fascinating his hearers by his skill in any way diminished. His death at Bayreuth was a blow which dimmed the glory of that meeting.

This was, unhappily, not the only loss which the musical world has had to mourn during the past year. In the first month the news of the decease of Joseph Maas, the favourite tenor singer, came with forcible shock to all. He was still a young man, with apparently many years of useful and valuable life, but death was remorseless, and deprived the world of one who had endeared himself to the public by his exceptional gifts, and to his many friends by the amiability of his character.

Another tenor vocalist, John Templeton, once famous in his time as an opera singer in association with Madame Malibran, and later as a charming ballad singer, passed to his rest in the eighty-fourth year of his age. Mrs. Merest (Maria B. Hawes), the original singer of the contralto part in *Elijah*, and the daughter of William Hawes of St. Paul's Cathedral, who produced Weber's *Der Freischütz* in this country, J. T. Willy, violinist, Josiah Pittmann, formerly organist at Lincoln's Inn Chapel, well known by his association with the Italian opera at Covent Garden, and Harold Thomas, among others, have all joined the majority, and the gaps many of them have left in native artistic circles have not yet closed. In foreign countries many noted musicians have ceased their earthly career, and art goes on, the better for the help of their services, though still missing their presence. Who can say what the next repetition of this story—the story of the past year in music—may have to reveal?

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#### THE REQUISITES AND DUTIES OF MUSICAL EXECUTANTS.

BY FR. NIECKS.

THE above-indicated subject has often been discussed, although more frequently incidentally than in special articles and treatises. But however often it may have been discussed, its importance furnishes an excuse for returning to it. Moreover, the reprobation of abuses has not hitherto led to their abolition, and persistent reiteration of truths at first disregarded may at last prove as effective as the continued falling of drops of water on a stone. I imagine, however, I shall be able to do more



than repeat what others have said before me; at any rate, I hope that if I do not advance anything absolutely new, I shall at least succeed in setting the already known in a different light. For the text of my sermon I take the following extract from R. Wagner's "Der Virtuose und der Künstler" (Virtuoso and Artist):—

"The position of the executive artist as the conveyer of the artistic idea, nay, as the actual representative of the creative master, imposes upon him the duty of guarding the seriousness and purity of the art generally: he is the point of passage for the artistic idea, which only through him attains, so to speak, a real existence. The virtuoso's own dignity rests therefore solely on the dignity which he manages to preserve for the creative art. If he can trifle and play with it, he throws away his own honour. This, of course, he is apt to do when he altogether fails to comprehend that dignity. Though he is then no artist, he, nevertheless, has artistic skill at his command: to the latter he gives free play; it cannot warm, but it glitters; and in the evening all this has a pretty-enough appearance."

"Among the virtuosos there are, however, others who are true and great artists: they owe their reputation to the enrapturing rendering of the noblest tone-creations of the greatest masters. Where would the public's acquaintance with the latter be slumbering had not those gifted ones arisen from the chaos of musical routine [*Musikmacherei*] to show the world who these were and what they created."

An executant, vocal or instrumental, who wishes to do justice to the composition which he undertakes to render must have thoroughly mastered the technical part of his art. As long as the technical part of the art offers him difficulties with which he has to struggle, he lacks that freedom which is indispensable for the comprehension and interpretation of the spirit which dwells in the sounding forms. Whatever a performer's intellectual and æsthetic endowments and culture may be, unless he joins to them a perfectly developed technique, he is more or less paralysed—he may be able to suggest, but will never be able to fully express. But to play and sing in tune and in time, loud and soft, quick or slow, as the case demands, in short, strictly according to the notation, though often difficult enough, is, nevertheless, not the greatest difficulty with which the executant has to grapple. The notation indicates the composer's meaning only approximately, frequently very vaguely, indeed, so vaguely that not two executants will interpret a passage in exactly the same manner. Speaking of the subtler part of the executant's task, Gustav Engel remarks in his "Ästhetik der Tonkunst":—"A piece of music is never absolutely correctly rendered; and the limit which separates the tolerably correct from the intolerably wrong is a quantitative, *i.e.*, a fluctuating one, as, for instance, in the transition from brightness to darkness, where one knows indeed when it is darkest and when it is brightest, but nowhere absolute brightness is reached, every point being assignable as one where darkness begins, and brightness has not yet disappeared." The reason why a rendering is, in the higher sense, never absolutely correct is to be looked for in the fact that the composer's ideas undergo a greater or less change in passing through the individuality of the interpreter. Every performer looks at them, as it were, through spectacles of different colour, shape, and strength. But though it is impossible that the executive and the creative artist should ever be wholly at one, this being wholly at one ought to be invariably the aim of the former. It is not surprising that vanity and selfishness make performers often forgetful of this duty; but it is strange that critics frequently speak as if they were unaware of this obligation and its supremacy. We meet continually with the phrase that an artist has given "an interesting reading" of a work. And when the phrase, "a correct reading," occurs, it always signifies a cold, literal reading which has missed the spirit. Now, I

say, what is really wanted is a correct reading in the true and full sense of the word "correct"—namely, a spiritually as well as literally correct reading. We want this, and nothing else. If a performer wishes to show off his *esprit*, or to improve upon a composer, let him do so in original compositions. In short, the performer is there for the compositions, not the compositions for him—at least this is the case in all but the very worst kind of virtuosic music. The question an executant has to ask himself before rendering a piece is: What was the composer's intention? By his success or failure in the solution of this problem he shows whether he is an artist or not. The solution of this problem is a task which demands many and rare qualities—acuteness of intellect, firmness of feeling, width of sympathy, &c. But, instead of asking himself what was the composer's intention, the executant is only too apt to ask himself, How can I make this thing most effective, how can I present myself most advantageously? It would, however, be a mistake to suspect an executant of vanity and selfishness on all occasions when a composer fares ill at his hands. Very commonly the cause is to be found in a misconception of the function of the executant, and even in a misconception of the nature of music. Read these words from the highly-instructive and, on the whole, excellent "Traité de l'expression Musicale" (the English translation is entitled *Musical Expression*), by M. Mathys Lussy, a musician truly devoted to his art: "Ravina, in his 'Douce Pensée,' Op. 41, page 5, after an excessively loud phrase marked *con fuoco*, gives the following indication for the next passage: *ff marcato, con passione*. . . . This passage being built upon a pedal-note, and occurring after a loud phrase, would surely be far more effective if played *pianissimo*, for the soft passage would come as a welcome relief and contrast after the loud one." Here we are face to face with an "interesting reading." But have we the right to disregard the distinctly expressed intentions of the composer? Can musical expression be regulated by a set of rigid rules? One has a natural tendency to execute ascending passages *crescendo*, descending ones *decrescendo*; in most cases this mode of execution is also the right one. But from this it does not follow that ascending and descending passages must be always so executed. Wagner has in his essay, "Ueber das Dirigiren" (On Conducting), some noteworthy remarks on the serpentine, ascending *sempre pianissimo* passage of the violins in the first movement of Beethoven's Ninth Symphony. He relates how difficult he found it to make even the best orchestra avoid in ascending the involuntary accentuation. "At the fourth bar we had always got into a *crescendo*, through which consequently at the fifth bar, with the sustained G flat, involuntarily, nay, necessarily, a still more violent accent was introduced, which here became extremely detrimental to the peculiar tonic significance of this note. It is difficult to make the coarse feeling perceive the objectionableness of the expression which this passage, when rendered in the ordinary mode of playing, receives against the master's will, which is clearly enough indicated by explicit prescription. True, even then, discontent, unrest, and longing are expressed in it; but of what nature these are we learn only when we hear the passage executed as the master conceived it, and as hitherto I had heard it realised only by those Parisian musicians [at the Conservatoire concerts] in the year 1839." The compositions of Beethoven, that unsurpassed master of emotional dynamics, furnish innumerable examples of deviations from natural and conventional accentuation. They show us how the unnatural is at times the natural. Indeed, it could not be otherwise. Which rules, spirit or matter? Is not spirit the master



which constrains matter to do its bidding? I dwell on the point because a conventional accentuation, an accentuation according to strict rules, is widely taught, and by a large majority of vocalists and instrumentalists applied in the exercise of their art. Were music nothing but a formal play with sounds, natural or conventional accents would be all-sufficient. But music is more than a formal art; it is an expressive art, the interpreter of moods and feelings of the most varied natures. From this and the inability and neglect of composers to indicate by signs and words their intentions, we may judge what claims high-class music makes upon the imaginative insight of executants. To give two differently complexed instances: few succeed in rendering Chopin's works satisfactorily; Beethoven's last works remained for a long time sealed books. Wagner writes in "Ueber Franz Liszt's Symphonische Dichtungen" (on Franz Liszt's Symphonic Poems):—

"He who had opportunities of hearing Liszt—especially when the latter played (for instance, Beethoven) in a circle of intimates, must have discovered that the matter here in question was not merely reproduction, but real production. To point out the line which divides the two activities is more difficult than people generally believe; but there is one thing at least about which I am not in doubt, namely, that to reproduce Beethoven one must be able to produce. It would hardly be possible to make those understand this who, in all their life, have heard nothing but our usual concert performances and virtuoso renderings of Beethoven's works, into the nature and value of which I have in the course of time obtained so sad an insight that I will not offend people by a more particular expression of my opinion. On the other hand, I ask all those who have heard in a circle of intimates, for instance Beethoven's Op. 106 or 111 (the great sonatas in B flat and C) played by Liszt, what they knew of these compositions before and what they have now learned of them? If it was reproduction, this reproduction was, nevertheless, decidedly worth more than all the sonatas reproducing Beethoven which have been 'produced,' in imitation of those as yet badly-understood works, by our pianoforte composers. It was owing to the peculiar nature of Liszt's development that he achieved at the piano what others accomplished with pen and paper. But who would deny that even the greatest and most original master only reproduces in his first period?"

I quite agree with Wagner in what he says about the difficulty, rareness, and importance of the adequate reproduction of great works by executants. I agree also with him in thinking that a powerful rendering is more precious than a weak imitation. But I venture to join issue with him when he confounds the distinctly separate activities of production and reproduction. The former acts free, the latter under restraint; the one is the master, the other the servant. The faculties are, indeed, to a certain extent, mutually exclusive. Great composers, creative geniuses of the highest type, who are great executants and conductors, are rather the exception than the rule. They lack the necessary pliability and breadth of sympathy, and are too apt to obtrude and impose their own strongly-pronounced individualities. On the other hand, the number of executants and conductors wholly destitute of, or but slightly gifted with the creative faculty whom the world has seen, is beyond computation. The chief requisite of an executant, apart from his technical outfit, is that nice scent which enables him to trace the composers in all their devious courses, into all their most secret recesses. Whereas to the producer creative imagination is indispensable, the reproducer needs no more than imaginative perception. Nay, it is questionable whether even the restricted assertion, that, excepting the formative and creative powers, producers and reproducers must be alike in their intellectual and emotional capacities, is tenable. For may not the art of reproduction be summed up in the untranslatable but expressive German word *nachfühlen* (lit., "to feel after")? Trained instinct seems to me to be a stronger factor in reproduction than

reflection, although the latter is a valuable ally of the former.

But which are those subtler means of expression, not capable of being indicated by notes, signs, and words, which the executant has to employ in the interpretation of the composer's thoughts?

#### 1. THE EXACT TEMPO.

It will be said that the exact *tempo* can be indicated by the metronome. If it can be indicated in this way, it could only be done at a greater expense of time and patience than most, if any, composers are willing to bear. However, even at the expense of a great deal of time and patience the desideratum seems to me hardly obtainable. There is an abyss between the living artistic conception and the dead mechanical calculation which nothing can bridge over. In his experiments the composer cannot keep his conception immovable before him as a painter his model. And in turning again and again from the conception to the metronome, the one will become at last as mechanical as the other. Hence the most careful metronomic indications are only approximate. But, supposing them to be absolutely exact, the performer would still find it far from easy to conform to them. He cannot always play with the metronome before him. But no sooner does he lose sight of it than his memory of the *tempo* is influenced by his moods, which are constantly meddling, as it were, with the weight on the pendulum.

#### 2. THE MODIFICATIONS OF THE AVERAGE TEMPO INDICATED AT THE BEGINNING OF A MOVEMENT.

The modifications of and deviations from the average *tempo* may extend to whole divisions of a movement, or be confined to a few notes or even a single one. They may consist either in a slackened or quickened pace, or in a gradual retardation or acceleration. They may likewise consist in a dwelling on or a slurring of a motive, or note, in which case only the bar measure, and not the general *tempo*, may be interfered with, a mode of execution known by the name of *tempo rubato* (robbed time).

#### 3. THE VARIATIONS OF TIMBRE.

By variations of *timbre*, I mean the manifold modifications of tone—such as mellowness and hardness, roundness and sharpness, fulness and thinness, clearness and veiledness—of which the human voice and most instruments are capable. On the pianoforte this is effected by the mode of touch, on the violin and similar instruments by the mode of bowing and fingering, on wind instruments by the mode of *embouchure*, in singing by the management of the breath, vocal chords, pharynx, and mouth. Under the head of variation of *timbre*, I rank, for convenience sake, also a great number of emotional accents, which are best rendered by the singing voice, next best by bowed instruments, in a more or less perfect way by wind instruments, and not at all or imperfectly by keyed instruments.

#### 4. THE DYNAMICAL VARIATIONS.

These comprise the infinitely graduated scale from the loudest *fortissimo* to the softest *pianissimo*, and the degrees of this scale may occur as continuous evenness, as abrupt stress or collapse, as gradual increase or decrease. That the shadings which a refined interpretation demands cannot all be indicated by words and signs, too gross for things so delicate and almost ethereal, need hardly be pointed out.

#### 5. THE MODIFICATIONS OF THE INTONATION.

Instruments with a fixed scale like the pianoforte and organ cannot make use of this most powerful means of

expression. Theoretically, the latter has never been taught, as far as I remember at this moment. Nor do I think that a thorough-paced acoustician would concede its admissibility. Still, the fact remains that our best vocalists and instrumentalists often intentionally deviate from just intonation for the purpose of intensifying the emotional expression. Our modern music, the child of passion, consists of combinations of sounds which tend towards or flee from each other; in short, it is a constant straining and relaxing. Hence it does not invariably necessitate pure harmonic proportions like the old music, but permits and even demands the occasional heightening and flattening of notes. The knowledge of the where and how to do this distinguishes the great artist from the bungler.\*

From the foregoing remarks it is clear that the executant has more duties than rights. But this, although not so well understood as it ought to be, is the case with all classes and ranks of men. If we were to examine the duties of composers, we should likewise find that they outnumbered the rights. The position of a servant, which I said the executant occupies, is, however, by no means a degrading one. True, it often is so in the corrupt state of our society. But it would not be so in a commonwealth which realised an ideal socialism with a regenerated humanity. Such a socialism, though perhaps not realisable in the body politic, may be realised in the republic of art. It depends greatly on the executive artists to realise it. And if it has been realised, it will be seen that the servant is as good as the master.

#### CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

COMPOSERS OF DRAMATIC MUSIC OF ITALY, SPAIN, AND PORTUGAL.

(Continued from Vol. XVI., page 270.)

- 1713—1797. D'AUVERGNE, ANTOINE; b. at Clermont, d. at Paris. Composer of about 20 operas, of which "Les Troqueurs" was the most successful.
- 1717—1787. GIBERTI, PAUL CÉSAR; b. at Versailles, d. at Paris. Composer of the operas "La Sybille" (1738), "Le Carnaval d'Été" (1759), "La Fortune au Village" (1760), "Apelle et Campaspe" (1763), and "Deucalion et Pyrrha."
- 1720—1790. BURY, BERNARD DE; b. at Versailles, d. at Paris. Nephew and pupil of Colin Blamont (see 1690). Composer of "Jupiter, vainqueur des Titans" (in company with Blamont), "Les Bergers de Sceaux," the ballets "Les Caractères de la Folie," "La Nymphé de la Seine," "La Parque vaincue," "Hylas et Zélie," "Palmire," &c., &c.
- 1727—1795. PHILIDOR, FRANÇOIS ANDRÉ DANICAN; b. at Dreux, d. at London. Pupil of Campra. Composer of the operas "Blaise le savetier" (1759); until 1777 he wrote 20 other operas, of which the best are "Le Soldat magicien," "Le Jardinier et son Seigneur," "Le Maréchal," "Le Bûcheron," "Le Sorcier," "Tom Jones," "Zélieure and Melide," "L'Amant déguisé ou le Jardinier supposé," "Ermeleinde," "Bélisaire," and "Les Femmes vengées." Philidor was one of the best chess players of his time. On the whole he composed 11 French and 11 Italian dramatic works.
- 1727—1780. BERTON, PIERRE MONTAN; b. at Paris, d. there. Of his operas only "Erosine" has been composed entirely by himself—generally he associated himself with other composers, such as Giraud, Trial, Granier, Laborde, &c.

\* My enumeration is far from being complete. To mention only one omission, nothing is said about the "silences," the greater or less curtailments of the scundling lengths of notes, the subtle degrees of *legato*, *semi-legato*, and *staccato*.

- 1729—1817. MONSIGNY, PIERRE ALEXANDRE; b. at St. Omer (Pas de Calais), d. at Paris. Pupil of Gnanotti. Composer of the operettas "Les Aveux discrets" (1759), "Le Maître en Droit," "Le Cadi dupé" (1760), "On ne s'avise jamais de tout" (1761), "Le Roi et le Fermier" (1762), "Rose et Colas" (1764), "Aline, Reine de Golconde" (1766), "L'Île sonnante" (1768), "Le Déserteur"—his best work—(1709), "Le Faucon" (1772), "La belle Arsène" (1775), "Le Rendezvous bien employé" (1776), "Félix ou l'enfant trouvé" (1777). The operas "Pagamin de Monégue" and "Philémon et Baucis" were not performed.
- 1730—1812. RODOLPHE (really RUDOLPH), JEAN JOSEPH; b. at Strassburg, d. at Paris. Composer of the ballets "Médée et Jason," "Psyche," "La mort d'Hercule," and the operas "Le Mariage par capitulation," "L'Aveugle de Palmyre," and "Ismenor."
- 1730 (1740?)—1798. LEGAT DE FURCY, ANTOINE; b. at Maubeuge, d. at Paris. With his operas, "Philière," "Apollon et Daphné," "Le Saut de Leucade," "Le Jardinier de Sidon," and "Palmyre," he was not very successful. He assisted Laborde in writing the "Essai sur la Musique."
- 1731—1802. VACHON, PIERRE; b. at Arles (Provence), d. at Berlin. He composed, between 1765—1783, the following operas: "Hippomène et Atalante," "Renaud d'Ast," "Le Meunier," "Esopé à Cythère"; (with Trial) "Les Femmes et le Secret," "Sara." Vachon was an excellent violinist.
- 1731—1808. BARTHELEMON, HIPPOLYT; b. at Bordeaux, d. in London. Composer of the operas "Pelopides the Maid of Oaks," "The Judgment of Paris." The titles of his French operas are not known.
- 1701—1792. LARUETTE, JEAN LOUIS; b. at Toulouse, d. there. Composer of the operas "Le Docteur Sangrado," "L'heureux Dégagement," "Le Médecin de l'amour," "L'Ivrogne corrigé," "Cendrillon," "Le Dépit généreux."
- 1732—1771. TRIAL, JEAN CLAUDE; b. at Avignon, d. at Paris. Composer of the operas "Sylvie" (in company with Berton), "Théonis" (with Berton and Granier), "La Fête de Flore," and "Esopé à Cythère." These were composed between 1765 and 1771.
- 1733—1829. GOSSEC, FRANÇOIS JOSEPH; b. at Vergnies (Hainault, Netherlands), d. at Passy, near Paris. Composer of the following operas: "Le faux Lord" (operetta, 1764), "Les Pêcheurs" (1766), "Le double déguisement," "Toinon et Toinette," "Sabinus," "Alexis et Daphné," "Philémon et Baucis," "Hylas et Sylvie," "La Fête du village," "Thésée," "Rosine," "Le Camp de Grandpré," "La Reprise de Toulon."
- 1734—1794. BORDE, JEAN BENJAMIN DE LA (generally called DELABORDE or LABORDE); b. at Paris, d. there (through the guillotine). Pupil of Rameau. Composer of comic operas (28?) "Gilles, garçon peintre," "Les trois Déeses rivales," "La Fête de Jupiter," "Annette et Lubin," "Amphion," "La Cinquantaine," "Amadis," &c. Better known as the author of the "Essai sur la Musique ancienne et moderne" (Paris, 1780).
- About 1740—1792. DEZÈDE (DEZAIDES), N. (?); b. at Lyons (?), d. at Paris. He could not give any account of his family. Composer of the operas "Julie" (1772), and up to 1787 of "L'Erreur d'un moment," "Le Stratagème découvert," "Les trois Fermiers," "Zulime," "Le Porteur de chaises," "A Trompeur, Trompeur et demi," "Cécile," "Blaise et Babet," "Alexis et Justine," "La Cinquantaine," "Les deux Pages," "Ferdinand" (continuation of the "Deux Pages"), "Fatmé ou le langage des Fleurs," "Péronne sauvée," and "Alcindor."
- 1740—1800. GRANIER, LOUIS; b. at Toulouse, d. there. Composer of the operas "Théonis" and "Bellérophon." (In company with Berton; see also Trial.)
- 1740—1810. DESORMERY, LEOPOLD BASTIEN; b. at Bayon (Lorraine), d. near Bauvais. Composer of the operas "Euthyme et Lyris" (1776), "Myrtil et Lycoris" (1777), "Les Montagnards" (not performed).
- 1741—1813. GRÉTRY, ANDRÉ ERNEST MODESTE; b. at Liège (Belgium), d. at Paris. Pupil of Leclerc (?) of Strassburg, Casali (Rome). Composer of the intermezzo "Le

Vendémiaire," "Isabelle et Gertrude" (Geneva, 1767), "Les Mariages Samnites," "Huron" (1768), "Lucile" (1768), "Le Tableau parlant" (1769—very successful), from 1770 to 1775 he composed "Sylvain," "Les deux Avides," "L'Amitié à l'épreuve," "Zémire et Azor," "L'Ami de la Maison," "Le Magnifique," "La Rosière de Salency," "La fausse Magie," "Céphale et Prociis" (1775), "Andromaque" (1780), "Aspasie," "Denis-le-Tyran," "La Caravane du Caire," "Panurge," "Anacréon chez Polycrate," "Richard Cœur de Lion" (his best known work). The operas "Pierre-le-Grand," "Lisbeth," "Guillaume Tell," "Elisa" were not successful. Grétry composed, on the whole, 59 operas.

1743—1793. DESAUGIERS, MARC ANTOINE; b. at Fréjus, d. at Paris. Composer of the operas and opérettas "Le petit Oedipe," "Erixène ou l'amour enfant," "Les deux Sylphides," "Les Jumeaux de Bergame," "L'Amant travesti," "Le Médecin malgré lui," "Les Rendez-vous." A great opera, "Belisaire," remained MS.

1744—1827. CANDEILLE, PIERRE JOSEPH; b. at Estaire, d. at Chantilly. Composer of "Laura et Pétarque" (1780), "Pizarre ou la Conquête de Perou" (1785). More than seven operas of his compositions were not performed. He was most successful with his arrangement of Rameau's "Castor et Pollux." His opera "La Mort de Beaurepaire" had also a certain success.

1745—1797. MEREAX, JEAN NICOLAS LEFROID DE; b. at Paris, d. there. Composer of the operas "Le Retour de la Tendresse," "Le Duel comique," "Laurette," "Alexandre aux Indes," "Oedipe et Jocaste."

1746—1819. ROCHEFORT, JEAN BAPTISTE; b. at Paris, d. there. Composer of the operas "L'Esprit de Contradiction," "La Cassette," "La Pantoufle," "Dorothée," "Les Noces de Zerbine," "La Force du sang," also the ballets "L'Enlèvement de l'Europe," "Jérusalem délivrée," "La Prise de Grenade," "Bacchus et Ariane."

1749—1820. SAINT-AMANS, LOUIS JOSEPH; b. at Marseilles, d. at Paris. Composer of the operas "Alvar et Mencia," "La Coquette du Village," "Le Poirier," "Le Médecin d'amour." All these were composed up to 1777. From 1778 to 1784 he composed in Brussels "Daphnis et Thémire," "L'Occasion," "La fausse Veuve," "Psyche et l'Amour," "La Rosière de Salency." From 1784 until 1802 he wrote in Paris "La Fête de Flore," "Le Prix de l'arc," "Laurence," "Ninette à la Cour," "L'Heureux démenti," "Aspasie," "Le pauvre homme," "La Fête de la Paix," "La Tireuse de Cartes," "Chacun a son plan."

1750—1785. FLOQUET, ETIENNE JOSEPH; b. at Aix (Provence), d. at Paris. Composer of the ballet "L'Union de l'amour et des arts" (1773—very successful), of the operas "Azolan" (1774), "Helle" (1778), "Le Seigneur bien-faisant," "La nouvelle Omphale" (1784), "Alceste" (not performed).

1750—(?). LEBLANC, (?); b. at (?), d. at Paris. Composer of the operas and opérettas "La Noce Béarnaise," "Gabrielle et Paulin," "La folle gageure," "Rosine et Zély," "Le Berceau de Henri IV.," "Nicodème dans la Lune."

1750—1823. FOIGNET, CHARLES GABRIEL; b. at Lyons, d. at Paris. He wrote about 16 moderately successful operas and opérettas for Parisian theatres of second rank. Further details are wanting.

1751—1796. LEMOYNE, JEAN BAPTISTE; b. at Eymet (in the Perigord), d. at Paris. At first, pupil of his uncle, he came, after 1770, to Berlin, where he had lessons from Kirnberger and Graun. Composer of the operas "Le Bouquet Colette" (Warsaw, 1775), "Electre" (Paris, 1782). He composed this opera in the style of Gluck, and called himself "pupil" of Gluck. Being disavowed by Gluck, he wrote "Phédre" in the style of Piccini (1786). Between 1790—1796 he composed "Nephté," "Les Prétendus," "Louis IX. en Egypte," "Elfride," "Le compère Luc," "Le Mensonge officieux."

1752—1799. GRESNICK, ANTOINE FREDERIC; b. at Liège (Belgium). Pupil of Sala (Rome). Composer of "Il Francese bizzarro" (Sargano, Italy, 1784), "Demetrio,"

"Alessandro nell' Indie," "La Donna di cattiva umore" (London, 1785), "Alceste" (London, 1786, written for the celebrated singer, Madame Mara), "L'amour exilé de Cythère (Lyons, 1793). From 1795 to 1799 he composed for Paris about 16 operas, of which the best were "Eponine et Sabinus," "La Forêt de Sicile," "Les faux Mendians," "L'heureux procès ou Alphonse et Léonore," "Rencontres sur rencontres," and "Le Rêve." "Leonidas ou les Spartiates" was unsuccessful, and "La Forêt de Brahma" was not accepted for performance.

1753—1830. CHAMPEIN, STANISLAS; b. at Marseilles, d. at Paris. Composer of the operas "Le Soldat français" (very successful); from 1780 until 1792 he wrote about 21 operas and opérettas, of these "La Mélomanie" was the most successful. "Menzikoff" did not please; "Le nouveau Don Quichotte," and "Les Dettes," found much favour.

(To be continued.)

## OUR MUSIC PAGES.

FOR the MUSIC PAGES of this, the first number of a new volume, we have the pleasure to present our readers with two works by old Italian masters, taken by permission from Mr. E. Pauer's edition of "Popular Pieces by Old Italian Composers, for the Clavessin, selected from the most celebrated works of the Seventeenth and Eighteenth Centuries." One is an Adagio by Antonio Vivaldi, a celebrated composer for, and player upon, the violin (1653—1745), whose long life was devoted to the improvement of his art. The adagio, as given in our pages, is according to the transcription of J. Sebastian Bach. Vivaldi invented the "tempo rubato" style of playing, generally known as "The Lombard" style, which formed a new feature in violin playing, and to a considerable extent augmented the powers and means of vocal expression. The other piece is a Minuet by another violinist and composer, Gaetano Pugnani, once the pupil of Somis and Tartini, and also reputed as the founder of a distinct style. He was born at Turin in 1727, and died there in 1803, and his many compositions form the link between the older and the more modern style of art.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

January, 1887.

THE new opera, *Otto der Schütz*, by V. E. Nessler, did not realise the high expectations it had raised. At the first performance the success was apparently brilliant, thanks to the presence of the composer and the enthusiastic shouts of his numerous friends; but in the later repetitions the public was very cool. Still, the opera is not worse than the *Trompeter von Säckingen*; but the subject is not quite so popular as that of the above-named opera, and the sentimental charm of the trumpet behind the scenes is wanting, and with it the attraction that brings the susceptible public to appreciate its sentimentality. The libretto is not ill written, when compared with the lines of Kinkel's *Otto der Schütz*; but the subject is poorly adapted for dramatic treatment. This is everywhere patent. The music proves that the composer possesses but a limited power of invention, and that he has learned too little. We cannot recall one striking



beautiful number; the instrumentation is dull and spiritless. The scenery was wonderful, especially the view of the valley of the Rhine; we have seldom had a finer picture on the stage. The representation was, on the whole, very good. But it is to be regretted that Herr Hedmond had not the quantity of vocal power which we look for in the representative of the chief part in an opera. He sang and acted very well, however. Frau Baumann and Herr Schelper merit all praise. Besides this opera, *Armida* and *Alceste*, by Gluck, have also been given. It is a pity that the directors of the theatre should bring out such works, which demand much care and study, and a considerable amount of preparation, for just one or two performances only. After such trouble as is needed, it seems wasteful to lay them by. This was done not only with Gluck's works, but with Auber's *Maurer und Schlosser*, &c. The demand for novelty is not satisfied with frequent repetitions of *Lohengrin*, *Tannhäuser*, *Fliegende Holländer*, and the *Trompeter von Säckingen*.

The Gewandhaus concerts have been brilliantly maintained. We heard, in the course of a fortnight, *Samson*, by Handel, and *Paradise and the Peri*, by Schumann, given in admirable style. There are only a few choirs that are able to give such effective readings in so short a time. No uncertain attack, no fluctuation of intonation, no want of light and shade, or of enthusiasm, was to be felt. It is to be regretted that the soloists were not of the same excellence with the chorus and the orchestra. Frau Moran-Olden (Dalila), and Herr Schelper (Harapha), were certainly excellent; but Frau Joachim no longer possesses the depth of voice that is required for Handel's contralto music. Still she has skill enough to make her reading interesting. The voice of Herr Gudehus (Samson) was not suited to the work; besides, he was not familiar with his part, and seemed to be both out of voice and health. In the *Peri*, by Schumann, we made the pleasing acquaintance of Fräulein Emilie Herzog (Hofopernsängerin from München), who sang the principal part. She possesses a full and sympathetic voice, and of great extent in compass, such as is sufficient for all needs of this most difficult of soprano parts. She gained unanimous applause. Fräulein Hermine Spies justified the fame she possesses by her reading of the notable alto part in the cantata. Herr G. Kaufmann, from Frankfurt-on-the-Main, sang the tenor part with fine feeling and intelligence; but unfortunately the music lies too deep for his voice, and his organ being of very tender quality, has no resonance in the lower register. Indeed, Schumann, with all reverence to his genius be it said, has written his voice parts with a total disregard of human means; so that, perhaps, there may never be a tenor who will be able to sing with full effect the deep tones that Schumann demands in the tenor part; and as it is too high for a baritone, the music is almost impossible for a tenor, or even for a baritone. The second tenor part and the baritone part were well executed by the Herren Trautermann and Schelper. The orchestral score was beautifully rendered. The accompaniments were given with delicacy—always to be wished for, but not always to be obtained. Enthusiastic applause greeted every point. The conductor, Herr Dr. Reinecke, came in for a special meed of praise, thus showing that the public knows how to estimate a good performance. A new manuscript symphony (No. 3, in E major), by Max Bruch, who conducted the work himself, obtained a very warm reception. The first and third movements were especially gratifying. The instrumentation of all the movements is very good. The symphony was excellently played, as was also the *Frühlings* overture by Hermann Goetz, presented at the beginning of the concert. It is, however,

a work in which each movement is weak, and the continual change of *tempo* brings a restless feeling, that can only be calmed by the most perfect execution of the music. It had been chosen as a commemoration of the death-day of the composer, the anniversary of which occurred on the day on which the concert was given. Herr A. Brodsky played in this concert the concerto in D minor by Spohr, and a fugue in G minor by Bach, both pieces winning much applause. Frau Schimon-Regan introduced the well-known charming arietta by Lotti, "Pur dicesti," and some Lieder by Jensen and Weber, but, although she sang in the most artistic manner, her reception was cold.

The evenings for chamber-music have been continued, and two novelties have been brought forth. At the third soirée we heard a new quartet for string instruments by our violoncello player, Julius Klengel, which made a very good impression by its natural and clear invention. The *scherzo* was demanded, and repeated. The other novelty, in the fourth soirée, was a trio (Op. 188) for pianoforte, oboe, and horn, by Carl Reinecke, executed by the composer and Herren Hinke and Gumbert. The players were honoured with a recall, and a demand for the repetition of the second movement. This was declined by the composer, on the principle that he never complies with such a demand in the case of his own works. The performance of the quartets of Petri and of Brodsky were alike praiseworthy.

Of extra concerts, we may refer to that of Mierzwinski, and the concerts in the theatre by the talented violinist Nettie Carpenter, who is not unknown in England. There was also an extra concert in the Gewandhaus, on the 5th of December, in which Fräulein Spies sang a great many Lieder, and Herr Friedheim executed on the piano, with doubtful taste, the *Tannhäuser* overture. The chief point noticeable on this occasion was that some strings were very badly damaged.

Finally, we may speak of the matinée given by Miss Mary Wurm in Blüthner's Saal. Miss Wurm, for the present in Leipzig as Mendelssohn scholar, is finishing her composition studies under the guidance of Reinecke. At her matinée she gave good evidence of her knowledge and ability as a pianist and composer. She played pieces by Bach, Scarlatti, Schumann, Reinecke, and herself, with fine taste and well-cultivated expression. Her compositions show her to be possessed of the gift of invention, and great cleverness in the use of form. We have reason, therefore, for stating and believing that she is one of the most talented lady composers now living.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

December 12, 1886.

THE new opera *Merlin*, by Carl Goldmark, as was promised, was performed on November 19th, in the Operahouse, for the first time. At the last rehearsal the house was filled with all the first musicians and the best society of the city. The great work made a deep impression; it showed how conscientiously the composer had employed his art, and how he tried to impress into his own service the spirit of modern progress. The *libretto*, by Siegfried Lipiner, is founded on the old British legend of the magician Merlin, in which he and the huntress Viviane are the chiefs of the action, both inflamed with love for each other, and both dying at the end. The *libretto*, however well it may be written, is sometimes not clear, but it presents the composer with many scenes of variety, and the opportunity for obtaining such contrast in the

character of the music, to which his natural talent inclines most. But many situations of the *libretto* are formed after the manner of Wagner, and in those Goldmark has willingly followed the footsteps of the Bayreuth composer. Not once, but often, we seem to hear Wagner in certain parts of his *Tristan und Isolde*; not to mention Meyerbeer and others. We look in vain for Goldmark's own individual powers of expression. It is true that he is not over and above rich in melody; but in the art of instrumentation he is skilful, though he prefers to dip his pencil in the most glowing colours. On the first performance the work proved to be too long; the first act lasted one hour and a half. This defect was remedied, and the duration of the whole was reduced to three hours and a half. Certain parts are very pleasing, such as the septuor, a duo, a hunting-song, a march, and some of the choruses. In comparison with his former opera, *Die Königin von Saba*, *Merlin* shows more depth of design, but many will prefer the earlier work, which has also more polish and grace in the single numbers. The opera had been well studied by Director Jahn himself, by his orchestra and chorus, as well as by the soloists on the stage. Frau Materna, Herren Winkelmann, Reichenberg, and others, formed a perfect union not to be found elsewhere. The fifth repetition takes place to-day, and each previous evening the house has been crowded.

A special amount of interest has been excited by the cycle of Weber's operas, performed in celebration of his hundredth birthday. Up to the present, *Preciosa*, *Der Freischütz*, and *Oberon*, have been given by the actors of the Hof-burgtheater, and *Abu Hassan* will follow, and a new ballet with music by Ig. Brüll; and on the eighteenth, the very date of his birthday, *Euryanthe* is to be presented.

Frau Lucca and Frä. Bianchi have returned, to take up their duties after a long absence. Frau Papier has returned from her concert-tournée, Frau Staudigl, from Carlsruhe, having occupied her place in the meantime. Frau Materna is spared only for the new opera *Merlin*, acting, with Herr Winkelmann, the chief characters, Viviane and Merlin. The next old opera will be *Zampa*, which has not been performed for about twenty years, and is now revived for Herr Paul Bull, from Dresden.

Weber's one hundredth birthday has also been celebrated in the concert-room. The second concert of the Musikverein (Gesellschaft der Musikfreunde) selected the hymn "In seiner Ordnung schafft der Herr," composed in 1812, the Concertstück in F minor, composed in 1821, the inevitable show-piece of days gone by, and the cantata "Kampf und Sieg," composed in 1815, to celebrate the victory over Napoleon by the united English and Prussian army. Though it was interesting to hear the composer in these works, once was quite enough. Weber's genius finds best expression on the stage. There his powers are dominant.

The programme of the second Philharmonic concert offered, as a novelty, the violin-concerto by Mackenzie. The third concert had also its novelty, a *scherzo capriccioso* for orchestra, by Dvořák, Op. 66. This was applauded; but we have heard better things from the same hand. The performance of the symphonies, Schubert, C major, and Schumann, E flat, showed the orchestra to full advantage. At a concert given by the famous violoncello virtuoso Hausmann, from Berlin, the new sonata for piano and violoncello by Brahms was heard for the first time. The composer himself played the piano. It is a fresh, vigorous work, in four movements, of the right length to be interesting, and easy to understand at a first hearing. Another new sonata for piano and violin by Brahms was performed likewise as a novelty

at one of Hellmesberger's quartet evenings. It is entirely opposite in character to the former—sweet and full of melody, and also moderate in length. Both sonatas gained the warmest applause, and will make a welcome addition to programmes of chamber-music as soon as they are published.

The commemoration of Liszt was, of course, not forgotten. The Wiener akademische Wagner-Verein gave a programme compounded entirely of works of the defunct musician, and the Gesellschaft der Musikfreunde dedicated their second concert to his name, under Hans Richter's conductorship. There were produced *Les Idéales*, "Der 13th Psalm" (the solo sung by Herr Winkelmann), the fourth "Hungarian Rhapsodie," and the concerto No. 2, A major, played by Herr Reisenauer, from Weimar, and a pupil of Liszt. Eugen d'Albert played in Hellmesberger's quartet, Beethoven's trio, Op. 97, and gave also a second concert in Bösendorfer's saloon. Herr Staudigl, from Carlsruhe, was heard in some concerts during the stay of his wife on a visit to his native town. He is a most excellent Liedersänger, being particularly successful with Schubert. Some dozen concerts more have been given, but they are of no importance.

Operas performed in the Hof-Opera from November 12th to December 12th:—*Tell*, *Die Afrikanerin*, *Der Trompeter von Säckingen* (four times), *Troubadour*, *Der Prophet*, *Merlin* (five times), *Fidelio*, *Aida*, *Tannhäuser*, *Der betrogene Kadi* (and the ballet "Melusine"), *Carmen*, *Lucia*, *Don Juan*, *Preciosa* (Schauspiel, with Weber's music, performed by the Hof-Schauspieler from the Burgtheater), *Orpheus*, *Der Freischütz*, *Die Regimentsstochter* (and the ballet "Coppelia"), *Oberon*.

## MUSIC IN SCOTLAND.

December 22nd.

SINCE Sir Herbert Oakeley issued that remarkable *ex parte* statement on behalf of his position as Professor of Music in Edinburgh University, increased attention has centred around a state of matters which cannot well exist much longer. The precise remedy need not be referred to in this column. It remains to be said, however, that dissatisfaction is rampant, that the musical discord is pitched in gruesome enough keys, and that a memorial may shortly be presented to the Senatus, giving vent to sounds of no uncertain import. Meanwhile, it may be taken that activity in the interests of musical art has been stirred up in another quarter. A proposal is, indeed, on foot to found a Music School under the auspices of "The Edinburgh Merchant Company," and on lines similar to those so successfully laid down by Mr. Weist Hill at the Guildhall. The working out of such a scheme in the "Land o' cakes" will be watched with much interest.

Considerable anxiety prevails as to the future of the concerts carried on by the Edinburgh Choral Union. A week or two prior to the inauguration of this season's series the council issued a somewhat pathetic appeal for support. The response, unfortunately, was meagre in the extreme; and fears are expressed that the scheme, in its present shape, may have to be abandoned. It is wrought, of course, in conjunction with that of the Glasgow Choral Union, an organisation which has pluckily weathered a storm before now, and which will not readily allow itself to be effaced. The financial support accorded the premier society in the West of Scotland is not quite so good as it ought to be. Still, the attendance at the concerts, over which Mr. August Manns exercises such vigilant care, is, viewing the depression of the times, not at all

discouraging. The band of eighty-five performers is again a satisfactory body of instrumentalists; its string contingent is rich in tone, and its executive powers have been tested with results of a highly artistic order. At the second concert of the season, Sir Arthur Sullivan's *The Golden Legend*, and Dr. C. Villiers Stanford's *The Revenge*, were heard, and with very considerable interest. At last night's concert Herr Bernard Stavenhagen made the acquaintance of a Glasgow audience, when he played in his own well-known style Liszt's quite too-overpowering pianoforte Concerto No. 1, in E flat. The symphony of the evening was Beethoven's No. 2, in B; and during the season the Bonn master's contributions to this domain of his art are to be given in their numerical order. At the Popular Concert held on Saturday evening last Dr. Villiers Stanford conducted, in the unavoidable absence of Mr. Manns at Sydenham. The programme included the overture to the *Canterbury Pilgrims*, a work which has, by the way, been of late furbished up by the composer; a couple of movements from Mr. F. H. Cowen's Scandinavian Symphony, Dr. C. Hubert Parry's Symphonic Suite, written for the recent Gloucester Festival, and selections in celebration of the Weber centenary. On the previous evening Dr. Stanford was entertained to dinner by the Glasgow Society of Musicians. A large company came together, under the genial chairmanship of Mr. Julius Seligmann, and in responding to the toast of his health, the Irish composer urged the formation of a really "resident orchestra," so that concerts on a worthy scale might be given on the banks of the Clyde all the year round.

I fear space will only now permit me to say in a word that Mendelssohn's *Elijah* was performed at Dundee the other night; that on Monday last the Heckmann Quartet journeyed to Paisley, where they assisted at the local Choral Union concert; and that *St. Paul* is announced at Ayr for to-morrow evening.

#### MME. HELEN HOPEKIRK IN LEIPZIG.

MME. HOPEKIRK's three pianoforte recitals in the old Gewandhaus, Leipzig, were brilliantly attended, and have made a great impression on the Leipzig musical public and the local critics who award her the highest praise for her work. The *Leipziger Zeitung* says that "it increased the excellent impression already made by the artiste previously." Her performances included Schumann's *Etudes symphoniques*, Carneval, and Great Fantaisie in C; the Balladen in A flat and G minor, the Nocturne and Berceuse, Impromptu C sharp minor and the B flat minor Scherzo of Chopin, and other pieces. The *Wochenblatt*, the *Neue Zeitschrift*, and other papers, bear equally favourable testimony to her artistic merits.

### Reviews.

*Dance Themes* for the Pianoforte. By F. SPINDLER. Pianoforte Solo (Edition No. 8,442; net, 1s.) and Pianoforte Duet (Edition No. 8,630; net, 1s. 4d.). London: Augener and Co.

HERE we have six very easy, simple, straightforward, and pleasing dances, which will be of use to teachers and give delight to pupils whose inclination does not lie towards the classical, or who occasionally like a little diversion. The dances in question are a Polonaise, Tyrolienne, Polka, Mazurka, Waltz, and Galop. If we add that they are respectively called Feodora, Anna Liserl, Olga,

Kathinka, Amalia, and Melanie, it must be admitted that there is a power of attraction in these names.

*Tannhäuser*, by Wagner. Transcriptions for the Pianoforte by F. SPINDLER. Revised by E. PAUER. (Edition No. 8,443; net, 1s. 6d.)

*The Flying Dutchman*, by Wagner. Transcriptions for the Pianoforte by F. SPINDLER. Revised by E. PAUER. (Edition No. 8,444; net, 1s. 6d.) London: Augener & Co.

THERE can be no doubt that Wagner is the man of the day—that, although dead, he is more alive than any other composer. Well-done transcriptions of the most popular pieces from two of his most popular operas may, consequently, be expected to receive a hearty welcome from amateurs. The chief characteristic feature of Spindler's transcriptions is a combination of handiness and effectiveness. Everything lies easy for the fingers, and everything sounds well—sounds, in fact, as if it were originally written for the instrument, instead of being an arrangement. The pieces from *Tannhäuser* are:—Pilgrims' Chorus; Romance, "O du mein holder Abendstern;" Tannhäuser's Song; Wolfram's "Als du im kühnen Sange;" March and Chorus; and Wolfram's Song. The pieces from *The Flying Dutchman* are: Spinners' Song; Sailors' Chorus; Ballad, "Traft ihr das Schiff?" Duet, "Mein Herz voll Treue;" and Duet, "Ach! ohne Weib, ohne Kind."

*Wollenhaupt-Album*. Favourite Pianoforte Pieces. By H. A. WOLLENHAUPT. Revised by E. PAUER. (Edition No. 8,480; net, 1s. 6d.) London: Augener & Co.

EVERY pianist knows H. A. Wollenhaupt, and knows him to be one of the better class of *salon* composers. He was born at Schkeuditz (Germany), in 1827, and died at New York in 1863. Although at his death he had not quite completed his thirty-sixth year, the number of his published compositions is pretty considerable. The Album which gives rise to these remarks comprises some of his most successful pieces—the "Galop di Bravura," "Souvenir et Salut" (*Andante Etude*), Fantasia on Spohr's "Rose, wie bist du reizend und mild," "La Violette" (Polka), "Valse Styrienne," and "Grand Marche de Concert," all of which prove him to have been an effective pianist-composer of talent and musically accomplishments.

*Morceaux favoris pour Violon et Piano*. Revus et arrangés par FR. HERMANN. London: Augener & Co.

WE have before us Nos. 49 and 50 of this series of pieces for violin and piano, which, we imagine, must enjoy much favour among the lovers of the most popular instruments of our time. An *Allegretto grazioso* and *Le Désir* by Franz Schubert form the contents of the numbers in question, and this is tantamount to saying that a rich feast of melody awaits those who take them up. Herr Hermann has done his task well; and the engraving and printing of the music leave nothing to be desired.

*St. Patrick's Day*, a popular melody, transcribed for Violin with Pianoforte accompaniment. Op. 33. Par H. VIEUXTEMPS. (Edition No. 7,497; net, 1s.) London: Augener & Co.

VIEUXTEMPS' transcription is a "Humoreske," a *jeu d'esprit* full of life, fun, and brilliancy. But, however high



## E. PAUER'S OLD ITALIAN COMPOSERS FOR THE CLAVECIN.

(Angerer & Co's Edition N<sup>o</sup> 8298.)

## ADAGIO.

(Transcribed by J. Sebastian Bach.)

Antonio Vivaldi.  
(1670 - 1743.)

Con molto espressione. (♩ = 126.)

PIANO.

*p*

*cresc.*

*f*

*cresc.*

*f* *dolce* *dim.*

Music Printing Offices, 10, Lexington Street, London, W.

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The key signature is one flat (B-flat). The music features various musical markings and dynamics:

- System 1:** The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is present in the middle of the system.
- System 2:** Similar to the first system, with a *cresc.* marking in the right hand.
- System 3:** The right hand continues the melodic line. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is present in the middle of the system.
- System 4:** The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. A *con espressione* marking is present in the middle of the system.
- System 5:** The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. A *p* (piano) marking is present in the middle of the system.
- System 6:** The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is present in the middle of the system.

The page concludes with a final cadence in the right hand and a steady eighth-note accompaniment in the left hand.

## MINUETTO.

Gaetano Pugnani.  
(1727-1803.)Allegro moderato. ( $\text{♩} = 104.$ )

The musical score is presented in four systems, each consisting of a piano (p) staff and a violin (v) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a forte (f) dynamic in the piano part and a mezzo-forte (mf) dynamic in the violin part. The second system features a crescendo (cresc.) marking. The third system includes a 'cresc.' marking and a 'sf' (sforzando) dynamic. The fourth system concludes with a 'mf' dynamic. The score is marked with 'Ad.' and a star symbol at the beginning of each system. The piano part is written in bass clef and the violin part in treble clef.





First system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. The system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.".



Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking and a *dolce* marking. The system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.".



Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. The system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.".



Fourth system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking and a *dolce* marking. The system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.".



Fifth system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking, a *dim.* marking, and a *dolce* marking. The system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.".

his spirits rise, the composer remains a gentleman and an artist. He never lapses into rowdiness and vulgarity. "St. Patrick's Day" is a real virtuoso piece, in which the piano plays a very subordinate, indeed often silent, part. To describe it, however, would be difficult, if not impossible; for mad quirks, trills, runs, and all sorts of eccentricities abound in it. We, therefore, advise the curious reader to see for himself.

**Musical Picture Book.** Op. 11. By ROBERT VOLKMANN. Arranged for Violin and Piano by F. HERMANN. (Edition No. 7,496; net, 2s.) London: Augener & Co.

THIS arrangement of Volkmann's pianoforte duets, entitled *Musikalisches Bilderbuch*, sounds very well. If the composer were still among the living, and saw it, he would not be displeased at what has been done with his work. As to the work itself, it is too well known to require description, too highly appreciated to stand in need of praise. We are sure that the easy as well as pretty pieces, "In the Mill," "The Postillion," "The Russians are coming," "On the Lake," "The Cuckoo and the Wanderer," and "The Shepherd," will make as many friends among violinists as they have already made among pianists.

**Six Etudes pour le Violon.** Op. 2. Par J. C. DANCLA. (Edition No. 5,644; net, 1s.) London: Augener & Co.

THE compositions of Dancila we latterly reviewed were all easy; those now under consideration are difficult. In the Six Studies, Op. 2, Dancila aims especially at dash, brilliancy, and sustained force. No. 1 (*Andante sostenuto*) and the first movement of No. 4 (*Andante sostenuto poco adagio*) consist wholly of double-stops, here and there intermixed with chords. The contents of the rest may be briefly indicated as follows: No. 2 (*Moderato*), triplets, often daringly skipping and ornamented with short shakes, the manner of bowing being that known by the name of *martelé* (hammered); No. 3 (*Allegretto*), flowing semiquavers, to be played *ben legato*, mostly rising by large intervals and falling by small ones; the second movement (*Vivace*) of No. 4, nimble semiquavers executed *du milieu de l'archet et légèrement*; No. 5 (*Moderato*), long and short series of staccato notes, separated from each other by chords; and No. 6 (*Allegro moderato*), slurred and detached semiquavers, progressing either by tremendous leaps or gentle steps. Frequent shifting characterises them all.

**Popular Instructor in Violin Playing.** Part I. (Edition No. 7,623a; net, 1s.) London: Augener & Co.

THUS far this new school is distinguished by conciseness and melodiousness—*Méthode mélodique* would not be an inappropriate title for it. After some verbal instruction in notation, time, structure of violin and bow (illustrated), holding of them (likewise illustrated), and position of the natural notes, practical work begins. The pieces (exercises they can hardly be called) to be practised are almost from the very first tuneful. Already No. 4 brings "Glorious Apollo," No. 5 "Let Erin remember," No. 9 "The Vicar of Bray," and so on. The semitones are marked in the occasional exercises, and the counting is indicated at the beginning of each piece. The short explanatory notes, interspersed throughout the book, are

clear and to the point. The "Popular Instructor," especially when supplemented by some more exercises, will be found useful. We have yet to add that the pieces are accompanied by a second violin.

**Lieder-Album**, a Collection of German Songs for a Medium Voice, with Pianoforte accompaniment. Book VI. (Edition No. 8,854f; net, 1s.) London: Augener & Co.

AN excellent instalment of admirable songs, which brings sixteen compositions by A. Rubinstein ("Morning Song" and "The Lark"), R. Franz ("To Night" and "List! how still!"), Ad. Jensen ("Serenade" and "O sing to me"), J. Brahms ("I vow no more"), Fr. Liszt ("Sympathy"), J. Raff ("If hearts are faithful" and "The star of hope"), R. Wagner ("Shepherd's Song"), Fr. Abt ("The student's departure" and "Youthful still"), C. Seidel ("My greatest treasure"), H. Jüngst ("Spin, spin"), and L. Waldmann ("Who knows?"). Whether the effect of Wagner's "Shepherd's Song," from *Tannhäuser*, will be the same in the drawing-room as on the stage may be doubted. Raff's two songs are genuine and charming specimens of lyricism. C. Seidel, H. Jüngst, and L. Waldmann support Fr. Abt, the chief representative of popular tunefulness. Of the other composers, all of them acknowledged classics, we need say nothing.

"Far from me," Quartet for Male Voices. By E. S. ENGELSBERG. (Edition No. 4,838; net, 4d.)

"Toper's Wish," Quartet for Male Voices. By SCHROETER. (Edition No. 4,839; net, 4d.)

"The lonely rose," Four-part Song for Male Voices. By E. HERMES. (Edition No. 4,906; net, 4d.)

"Spin, spin," Four-part Song for Male Voices. By HUGO JÜNGST. (Edition No. 4,907; net, 3d.) London: Augener & Co.

OWING to the narrow compass of notes at his disposal, the composer of unaccompanied part-songs is somewhat in the position of a man dancing in a strait-waistcoat. To apply, therefore, to compositions of this kind the same standard we apply to works belonging to a different class of music would be unjust. Choral societies will not find the above-mentioned part-songs unworthy of being added to their repertory. The first two, which belong to the Strollers' Society series, have only English words; the other, both English and German. What we have said above of part-songs applies, of course, only to part-songs for male voices alone.

"O murmuring Breezes!" Song by ADOLF JENSEN. Transcribed for the Pianoforte by E. PAUER. London: Augener & Co.

A LOVELY song, full of the sweetness of perfume-laden breezes, transcribed reverentially, charmingly, and effectively, needs no recommendation. We, therefore, shall do no more than announce its appearance. Mr. Pauer's happy, masterly transcription cannot but advance the popularisation of Jensen's exquisite lyrics. Perhaps this successful beginning will induce Mr. Pauer to proceed and do for Jensen what Liszt did for Schubert. There is, however, this difference: when Liszt began to transcribe Schubert's songs, Schubert had yet to be discovered by his countrymen, whereas the Germany of to-day is quite aware of the worth of Jensen. But Germany is not the world;

and we in this country are far too little acquainted with this genuine tone-poet. To return once more to the point from which we started: pianists will find in Mr. Pauer's transcription of Jensen's "O murmuring Breezes!" a grateful and not very difficult piece for the drawing-room, and even for the concert-room.

*Cecilia*, a Collection of Organ Pieces in Diverse Styles. Edited by W. T. BEST. Book XXIX. (Edition No. 8,729; net, 1s.) London: Augener & Co.

MR. BEST'S Sonata in D minor, which forms the contents of the 29th Book of *Cecilia*, is the most important English work for the organ that has been published for a long time. It consists of an *Allegro* (D minor, C), preceded by a short *Adagio* (D minor,  $\frac{3}{4}$ ), and concluding with a *Maestoso* (*Hymnus triumphalis* (D major, C), a *Romansa* (*Allegretto*, B minor,  $\frac{3}{4}$ ), and a *Finale* (*Con fuoco*, D major, C). The introductory *Adagio*, with its massive chords and determined gait, reminds one of the vigorous, dignified age of Handel. The following *Allegro*, rich in interesting subject-matter, is especially remarkable for boldness combined with appropriateness of style, and fine management of contrast—a very desirable element often wanting in organ compositions. After the loud outburst of the *Hymnus triumphalis*, the gentler strains of the *Romansa*—particularly beautiful in the first and the third section—produce a very pleasing impression. The composer seems to us to have been artistically less successful in the last movement than in the preceding ones; and the cause of this falling-off seems to us to be due to a too obvious striving after effect. He gives us there trumpet flourishes, a *Hymnus popularis* for the pedals—in short, an aggregation of a multiplicity of things which is quite bewildering. But the effectiveness and brilliancy of the *Finale* we must admit; and we have no doubt that organ virtuosos, and the majority of the frequenters of their recitals, may not share our opinion as to the superiority of the earlier movements.

*Hygiene of the Vocal Organs*, a Practical Handbook for Singers and Speakers. By MORELL MACKENZIE, M.D., Lond. London: Macmillan & Co.

It is quite possible to write an elaborate essay in praise of this admirable book, but, in doing so, it would be necessary to quote passage after passage to exhibit the appositeness of the remarks which could be made. The book is so valuable to teachers of singing, to singers, and to all interested in voice training, that it will, as it ought to, find its way into the hands of them all. There are apothegms of price for the guidance and instruction of all, told with a rare point, sharpened by a whirl of dry humour, which cannot fail to make the impression sought to be gained. The technical part, in which the author's observation and experience are brought forward, is guided in its expressions by sterling common-sense, which invests his utterances with an importance not to be disregarded even by learned and unlearned readers. Dr. Mackenzie speaks of the anatomy of the voice, of the singing voice, (embracing the views of the most eminent singers and teachers), of the training of the singing voice, of the care of the formed voice, of special hygiene for singers, of the speaking voice, and its training, in a sensible and attractive manner. Therefore the book should be bought by all musicians in order that they may add to their own knowledge, and by exciting the powers of observation should seek to add something still more that musicians can tell, and physicians may confirm.

## Concerts.

### CRYSTAL PALACE.

MR. F. PRAEGER'S "Symphonic Fantasia," which was given at the seventh concert on November 27th, consists of four movements, some of which are lengthened beyond the point at which interest can be maintained, but, as a whole, it is clearly written; of course it is thoroughly modern in style, and the scoring is always effective. It was well received by the audience. Pan Franz Ondricek gave a thoroughly sympathetic reading of Beethoven's Violin Concerto, playing the well-known phrases with a breadth of style and freshness of tone which appealed to the best feelings of his hearers. He showed later in his interpretation of the "Airs Hongrois" of Ernst, that his abilities are many-sided, and that he has at his command more than one means of awakening enthusiasm. Mlle. Antoinette Trebelli sang "Bel raggio" from *Semiramide*, and "Saper vorreste" by Verdi, in a very successful manner, and accepted an encore for her second song. Mr. Manns conducted, and with the help of his band gave a most excellent account of the accompaniments to the concerto, and also delighted all by his reading of Cherubini's overture "Faniska," and a suite from *The Troubadour* of Mackenzie.

On December 4th Sir Arthur Sullivan conducted a performance of his *Golden Legend*, and so great was the interest excited by the work that not a seat was obtainable. The work was preceded by Beethoven's overture "Die Weihe des Hauses," conducted by Mr. Manns, and when Sir Arthur appeared, he was greeted with a perfect torrent of applause and shouting, the latter contributed by the male members of the chorus, only to be silenced by the firm tap of the conductor as a signal for the commencement of the work. It is needless to describe this in detail as the description *apropos* of the Leeds festival must still be fresh in the memory of each reader. So interested did the audience appear in the music and the story, that it was heard uninterrupted by applause.

The solos were entrusted to Mme. Albani, Mme. Patey, Mr. E. Lloyd, and Mr. Watkins Mills. As each and all of these artists had already earned bright honour for their performances in the work on other occasions, and as they were all influenced by the occasion and the earnest interest exhibited by the audience, they were moved to make their best efforts, which they did to the delight of all. The voice of Mr. Watkins Mills was especially effective in the part of "Lucifer," and his reading was very good. The chorus, augmented by members of Novello's choir, sang courageously, and with such good intent, that the few slips made, passed almost unheeded. The band was very good, and the several members gave artistic emphasis to the work they had to do, when one or other instrument was brought prominently forward for a time. At the conclusion a fresh outburst of cheering showed the composer how highly his labours in the past and in the present had been appreciated.

On the following Saturday, the 11th, Sir Arthur Sullivan once more took the *bâton* for Mr. Manns, who was just filling a professional engagement in Glasgow. The overture, "The Sapphire Necklace," opened the concert, and extracts by Sullivan from the incidental music to Shakespeare's play "The Merry Wives of Windsor," written in 1874. "The Dance of Fairies" is full of quaint originality, a finale of a very festive character, and a charming song, "Love laid his sleepless head," words by Swinburne. All these items were well interpreted, Miss Agnes Janson gaining much applause for



her reading of the song, as well as for her interpretation of a graceful melody, "Eventide" by Mr. T. Matthey, Massenet's "Le Crépúscule," with harp accompaniment, which represented another phase of "Eventide," and the well known "Habanera" from *Carmen*.

Mlle. Kleeborg played in the most finished style Beethoven's Fourth Concerto for pianoforte, as well as Mendelssohn's Andante and Presto Agitato, and Tchaikowsky's "Chant sans Paroles," all of which were highly appreciated and heartily applauded.

On the 18th, the hundredth anniversary of the birthday of Weber, when a special concert was given forward of the works of that composer, arranged in chronological sequence, Mr. Manns returned from the North to resume his place as conductor. A symphony in C, one of two in the same key, which Weber wrote, was the opening piece, and, although it was remarkably well played, it left no other impression upon the audience but that Weber was not destined to shine in this form of composition. Few musicians know even that Weber had written symphonies, for they are seldom or ever played, yet they have been printed. They were composed for the Duke of Wurtemberg in 1807. The clarinet concerto, written for Baermann, the famous virtuoso, is full of interest, and as it was played by Mr. Clinton, lost none of its beauty or meaning. Miss Margaret Gyde gave a clever version of the pianoforte solo "L'Infatigable," Weber's own title, but more generally known as "Perpetuum mobile." The overtures to *Der Freischütz* and *Oberon* received full justice from the splendid band of the company. The vocal finale to the first act of *Euryanthe*, sung by Mrs. Hutchinson, Miss Layton, Mr. John Probert, Mr. Layton, and the Crystal Palace Choir, some male voice part songs, namely, "The Huntsman's Chorus," "Lützow's Wild Hunt," and "Bright Sword of Liberty," in which the choir seemed to be at a disadvantage in point of tune, with Weber's last song "Nourmahal," written for Miss Stephens, afterwards Countess of Essex, and this time sung by Mrs. Hutchinson, were also heard. Mr. Bernhard Stavenhagen gave a performance of the "Concertstück," which exhibited his extraordinary command over the key-board of the pianoforte in a remarkable manner. His version of the text did not satisfy those who look for purity of the text in a classical work. He modernised many of the passages, playing some an octave higher than they were written, and in general so reading the music that it might have been a transcription by Liszt, rather than a simple composition by Weber. The audience, perhaps carried away by the brilliancy of his execution, gave him the heartiest applause. The whole concert was interesting, but the similarity of the style of the several pieces became somewhat monotonous, and the thoughtful hearer was fain to question whether Weber was best as a concert-room writer, or as a great dramatic genius, and found the answer in the latter part of the question. Musical art at the Crystal Palace will now be silent for a while, until the reign of pantomime and Christmas revels has been brought to an end.

#### NOVELLO'S ORATORIO CONCERTS.

MACKENZIE'S *Story of Sayid*, written for the Leeds Festival, was produced for the first time in London on the 14th, at St. James's Hall. Madame Albani, Mr. Barton McGuckin, and Mr. Watkins Mills, represented the chief characters with all possible effect. Nothing could be more delightful than Madame Albani's exquisite vocalisation, or more thrilling than the impassioned delivery of the tenor music as given by Mr. McGuckin; while the dignity and power required for the complete realisa-

tion of the part of the conquering chief found full exposition in the singing of Mr. Mills. The choruses were not only carefully, but expressively, delivered, and were scarcely short of the brilliancy of the original rendering at Leeds. The orchestral writing, replete with *couleur locale* and fine dramatic effects, was forcibly and earnestly reproduced by the splendid band; and the composer being conductor, and secure in the loyalty of his forces, obtained a splendid reading, which the audience fully appreciated, and testified their gratification by the most cordial plaudits. Stanford's ballad of "The Revenge," given at the same concert, was no less carefully and heartily performed, and provoked a call for the composer.

#### THE BACH CHOIR.

THE Bach Choir gave their first concert under the direction of their new conductor, Dr. Stanford, on the 13th December, at the Prince's Hall. The programme was somewhat remarkable, as containing little that might have been expected from a society bearing its title. There was not a single piece by the great Leipzig cantor; but the name of Bach was inserted in the programme in the person of John Christian, connected with the motet, "Lieber Herr Gott." Felice Anerio, better known in England for his madrigals than for his sacred compositions, was represented by a motet, "Alleluia, Christus surrexit," and Michael Prætorius by a hymn to the Virgin (Marienlied). English music was displayed in some selections from the works of O. Gibbons, T. Morley, John Dowland, composers of the Elizabethan period, and T. Attwood Walmisley, once Professor of Music in Cambridge. Miss Lucy Stone played a violin sonata, and Mr. Fuller Maitland, an amateur pianist, played some ancient fantasias, written for the virginals, upon a fine modern pianoforte. All the vocal music was unaccompanied.

#### SACRED HARMONIC SOCIETY.

*Judas Maccabæus* was the work selected by the Society for the opening night of their season on Friday, the 3rd December, at St. James's Hall. Miss Eleanor Farnol, Miss Mary Beare, Miss Chester, Mr. E. Lloyd, and Mr. Watkins Mills were the soloists. The chorus and band were good, and Mr. W. H. Cummings conducted the work as one who knew it well, and could appreciate its many excellent points.

The Society was the only one at Christmas time to offer Handel's sacred oratorio *The Messiah* as its seasonable attraction. A large house was the result. A fairly good performance rewarded those who had braved the severity of the weather to be present; and although some of the vocalists originally engaged failed to appear because of the unpropitious nature of the elements, the performance was good, and satisfied and interested all who heard it. The soloists were Miss A. Marriott, Miss Frances Harrison, Mr. Iver McKay, and Mr. Barrington Foote. Mr. W. H. Cummings conducted.

#### MR. SYDNEY SHAW'S ORATORIO.

THERE are many complaints frequently made about the unwillingness of young English artists to come forward in the higher ranks of art; but it appears that when one, in apparent response to that invitation, does venture into the area said to be open to him, he exposes himself to the scathing criticism of those from whom he believed he might expect kindly welcome and encouragement. This was especially the case with Mr. Sydney Shaw, upon the occasion of the production of his oratorio *Gethsemane*, at

St. James's Hall, on the 26th November last. How much of merit there was in the work could not be gathered from the reports concerning the performance, as nearly every account said nothing of its details. There was, perhaps, some advantage in this, for the composer will do better things in time to come, and may not be sorry to be spared the minute references to things which, after all, he will feel to be but rudimentary.

There are unquestionably many able thoughts at the command of the composer; but it is also true that he has not quite acquired the art of employing them to the best effect. His notions of orchestral colour are crude, but they are clever, and would have been accepted as masterly if they had been furnished by him at the end instead of at the beginning of a career. For the efficient performance of the work as far as could be secured, Mr. Shaw obtained the services of Miss Clara Perry, Miss Frances Prideaux, Mrs. Gannon, Mrs. Stanier, Mr. Ben Davies, and Mr. Walter Clifford, as soloists, and a band and chorus numbering 200 performers. Mr. Augustus Toop was at the organ, and Mr. Frye Parker led the orchestra.

Mr. Shaw deserves all commendation for his courageous attempt to show that there are native musicians willing to enter the lists as composers of something better than "royalty" ditties. The ambition which prompted the venture is worthy of commendation, as it will doubtless lead to further, and perhaps more worthy, efforts.

#### THE POPULAR CONCERTS.

AT the concert of November 27th, Haydn's Quartet in D major (Op. 64, No. 1) was played in genial style by Madame Norman-Néruda, Messrs. Ries, Hollander, and Piatti, as the opening piece; and Schubert's Quintet in A major (Op. 114), given by Miss Zimmermann, Madame Néruda, Messrs. Hollander, Piatti, and Bottesini, with exceptional excellence, concluded the concert, which also contained other acceptable items, such as Chopin's Ballade in A flat, admirably rendered by Miss Zimmermann, some songs by Handel, Schumann, and Mendelssohn, charmingly sung by Mrs. Henschel, and two movements from a concerto for double bass composed by Bottesini, who was also the performer. The whole work, with orchestral accompaniments, was first played at a Philharmonic concert. On the present occasion the pianoforte supplied the place of the orchestra; and although, perhaps, the artistic design of the work was not wholly revealed by this process, it had the effect of bringing the solo instrument into the prominence desired. Signor Bottesini has acquired such consummate skill upon his instrument, that he can make its unwieldy tones as tractable, as graceful, and as effective as upon any member of the family of stringed instruments of lesser size. His performance, therefore, inspires an element of delight not unminged with wonder.

This was the case not only on this occasion, but also on the following Monday, when he played his Elegia, No. 2, and a Tarantella to follow, magnificently. The Sextet of Sterndale Bennett was promised, but was not given; the A minor Quintet of Onslow was performed instead. Miss Zimmermann was absent from indisposition, but her place was supplied by Miss Fanny Davies, who played as her solo Mendelssohn's Andante and Variations; and although many of the audience had heard her before in the same work, they were pleased to hear it again, and to accord her the warmest applause for her reading. Mr. Herbert Thorndike won golden opinions for his masterly interpretation of Schubert's song "Waldesnacht," in which the varied scenes described afford the fullest opportunity for dramatic

expression on the part of the vocalist. Every point was well brought out by the accomplished vocalist; and he added yet another laurel to his already well-furnished wreath by his intelligent and expressive reading.

On the afternoon of December 4th Mendelssohn's Quintet opened the concert. Beethoven's Sonata Appassionata was brilliantly played by Mlle. Clotilde Kleeberg; the "Völker," of Raff, for violin, with pianoforte accompaniment, already given once before at these concerts, were played by Madame Norman-Néruda; and Gade's Trio for pianoforte, violin, and violoncello, ended a concert which had few items of note or novelty—not even the songs by Gluck and Handel, which were sung by Miss Hope Glenn, for all that they were given in her usual clever and interesting manner.

In obedience to the general request, Schubert's long Octet was repeated at the concert of December 6th, but the audience seemed to weary of it long before the end. This was in some measure an injustice, for it was performed in a manner which surpassed the first attempt at the beginning of the season by the same artists, Madame Norman-Néruda, Messrs. Ries, Hollander, Paersch, Wotton, Lazarus, Piatti, and Bottesini. The last-named also gave two of his brilliant pieces for the double-bass, namely, a Bolero and an Andante, with pianoforte accompaniment supplied by Signor Romili. Miss Louise Phillips and Madame Isabel Fawcett sang some duets by Cowen in a pleasing way; but one of the most memorable members of the programme was formed by the performance of Schumann's Andante, with variations in B flat, for two pianos, executed with most agreeable unity by Miss Mathilde Wurm and Miss Fanny Davies. Those who failed to understand the work could not but admire the manner in which it was interpreted. Every piece was received with much applause.

Haydn's Quartet in E flat (Op. 71, No. 2) was the opening piece at the concert of December 11th. The other works in the programme were Schumann's "Faschingsschwank" for pianoforte, cleverly rendered by Mr. Max Pauer, some pleasing violoncello solos written and played by Signor Piatti, and the Quartet in G minor (Op. 25) by Brahms, the executants being Max Pauer, Madame Norman-Néruda, Herr Straus, and Signor Piatti. This was rendered so as to bring the highest degree of satisfaction to the numerous audience. Mr. Santley was the vocalist, and his songs, "Orpheus" by Schubert and "Del minacciar del Vento" by Handel, were greatly enjoyed.

The thirteenth concert of the season, which took place on Monday, the 13th December, was particularly interesting. The Quartet in C minor by Brahms (Op. 51) was given in the most perfect manner possible by the four artists employed; and for this alone, more than for the charm of the music, did the audience rouse themselves into enthusiasm. It was the first time of hearing in London, and there is no reason to believe that it will be the last. It shows most favourably the talents of the composer; and as the artists took much trouble to present the new work in an acceptable form, there was every reason why it should have gained a favourable hearing. The second *quasi* novelty was a Sonata in D major by Corelli, in which the various movements popular in the time of the composer are made to exhibit the virtuosity of the player in a popular form. It was written, of course, long before the sonata form was fixed in the accepted shape, which was adopted by Haydn and Mozart, and was held in such reverence by Beethoven, that from the first to the last of his career he never sought to alter and modify it, with a restless desire to change its character. Yet in some notices of the performance of this work we

read opinions of the form expressed as though the sonata was always of one pattern, and a quiet chuckle over the supposed "infraction of cherished orthodoxy, and by an old master to boot." A perfect knowledge of the history of music is not to be expected from all who write in the papers; but a little acquaintance with facts might not be altogether without profit. The sonata, or "suonata," as the form of composition was sometimes called in the days of Corelli, was beautifully played by Madame Norman-Néruda, and secured for her the special honour of a double recall. Mlle. Kleeberg was the pianist, and her choice of solos by Schubert, Impromptu in A flat, and a Waltz in E flat minor by Stephen Heller, enabled her to show her powers of execution to good effect. She also took part with Madame Norman-Néruda and Signor Piatti in Mendelssohn's Trio in D minor, a pleasant, though somewhat familiar, piece at these concerts. Mr. Henry Piercy was the vocalist; and his excellent voice and singing, though not shown at their best in the songs he had selected, enabled him to make a good impression upon a somewhat critical audience.

On the 18th, the last of the Saturday Concerts before Christmas was attended by a very large audience. The four players who had on so many former occasions afforded pleasure to the subscribers and visitors by their playing, gave a delightful version of Beethoven's Quartet in B flat major (Op. 18, No. 6); Miss Agnes Zimmermann was applauded, recalled, and accepted an encore for her performance of Beethoven's Sonata in D minor. Madame Néruda played Beethoven's Romance in F in a most expressive style (accompanied by Mlle. Olga Néruda), and she, with Miss Zimmermann, played the Kreutzer Sonata in a fashion which riveted the audience; and although it was the last piece in the programme, incited them to offer the players the reward of a special call at the conclusion. Mrs. Henschel was the vocalist, and her songs, happily chosen and cleverly rendered, completed this Beethoven Concert.

At the concluding concert of the first half of the series, Mr. Max Pauer once more was the solo pianist, and his selection of pieces, Schubert's *Clavierstück* (posthumous) composed in 1828, and Chopin's *Polonaise* in A flat (Op. 53) exhibited his technical and artistic abilities in full and satisfactory order. Schumann's Quartet in A minor, Beethoven's Serenade Trio in D major (Op. 8), some violoncello pieces, his own composition, played by Signor Piatti, and which had been heard before at these concerts, with some songs gracefully sung by Mrs. Henschel, brought the concerts to an end for a time.

#### THE LONDON SYMPHONY CONCERTS.

THREE more concerts of this interesting series were given, the first containing A. Rubinstein's new Symphony in A minor, No. 6. Those who came to listen with the anticipation of a musical treat, shadowed forth by certain reports from abroad, were sadly disappointed by the almost uniform weariness and want of inspiration characterising this work: the leading subjects, with the exception of that to the finale, a Russian national air, being almost throughout of the most trivial description, for which a skilful orchestration is insufficient to compensate. It is far behind the same composer's "Ocean" symphony, but happily not so "oceanic" in dimensions. Indeed, many of those present must have experienced a wish, that much of the time and labour wasted on this new symphony might have been devoted to pianoforte playing, to the delight of the admirers of Anton Rubinstein in that capacity.

The same programme contained a "Symphonic poem" by Mr. Duvivier, "The Triumph of Bacchus." Likewise, Mendelssohn's Violin Concerto, played by Miss Emily Shinner, who has given proof of better things elsewhere; and a "Hymne au créateur," composed by the conductor, Herr Georg Henschel, an effective and eminently vocal composition, sung in sympathetic style by Mrs. Henschel.

The succeeding concert introduced Hans Huber's Pianoforte Concerto, Op. 36, in C, than which nothing more entirely satisfactory has been brought forward in point of novelties for a considerable time past, the first movement arresting immediate attention by its strikingly bold first subject, succeeded by a second of great elegance and tenderness, in which, as well as in the beautiful adagio, a slight flavour of Wagnerian admixture may be condoned on the score of general excellence. The next movement is a scherzo of irresistible "go" and brilliancy, intersected by a trio full of melodic charm, the whole being brought to a close by a finale fully realising the composer's designation, "With fire and verve," in short a work of sterling merit, and at the same time "grateful" in the solo parts, played with obvious enthusiasm by that first-rate artist, Miss Agnes Zimmermann.

A new "Symphonic Suite," by C. Hubert H. Parry, presented some features of interest in the melodious "Romance," although written dangerously high for the violins, thereby entailing defective intonation on the occasion under notice. But the best writing is in the finale, "Rhapsody," being, though strongly reminiscent of Mendelssohn's scherzo in the "Midsummer Night's Dream," distinguished by much animation and effective instrumentation.

Niels Gade's overture, "Ossian," also performed, and once highly praised by Schumann and Mendelssohn, now wears a somewhat faded aspect. *Tempora mutantur.*

Mention is due to Hector Berlioz's *rêverie*, "La Captive," a favourable specimen of this great instrumentalist's vocal writing, if only on account of the delivery, charming in voice and style, by that accomplished singer, Miss Lena Little.

The following concert included Max Bruch's prelude to "Loreley," captivating both to the connoisseur and less learned by easy, melodious flow of a refined character. Being both short and not too difficult, this piece should become a favourite at our orchestral concerts, having already made its mark in Paris and elsewhere.

A "Scena and Prayer" from Charles Thane's opera *Wanda*, instinct with poetic feeling, and a suave pathos rising occasionally to genuinely passionate fervour, capably scored, and expressively delivered by Mr. Iver McKay's fine tenor voice, engendered a desire for more from the same pen.

By far the most noteworthy novelty of the evening, however, consisted in Fr. Gernsheim's Violin Concerto, replete with melodic invention of great beauty and variety in the first two movements, followed by a dashing *finale*, a work affording ample scope for fine phrasing, as well as bravura playing, free from clap-trap, and which, especially in view of the limited number of equally satisfactory compositions of this class, should be welcome to virtuosi on the queen of instruments. No praise could be too lavish for the performance of this piece by Ondricek, whose playing of Beethoven's Concerto had already lifted him into the front rank of living violinists. Franz Schubert's unfinished Symphony in B minor, although most finished in point of excellence, a masterpiece of modern romanticism, was rendered with rare *finesse*, under Herr Henschel's leadership, and no



less so the overture to that model opera, *par excellence*, R. Wagner's *Flying Dutchman*.

The third and last concert for present notice contained a selection from the works of Carl Maria von Weber, commemorative of his birth (18th of December, 1786). These, whilst not without interest as *quasi* novelties, were by no means representative of Weber's genius. The overture to Schiller's *Turandot*, founded on a Chinese melody to suit the action of the play, laid in the Celestial Empire, an orchestral "miniature" of the smallest possible dimensions, but quaint, and finely scored. A stately minuet from *Euryanthe*, wrecked, like many other operas, on an unfortunate libretto, and an old-fashioned adagio and rondo, from the Concerto (Op. 75) for Bassoon, played by Mr. W. Wotton in a fashion to elicit all possible effect from an instrument essentially suited for orchestral or concerted music. Beethoven's Symphony in C minor, and R. Wagner's powerful and brilliant overture to *Rienzi*, conducted with artistic spirit and intelligence, were also noteworthy features of the concert.

#### ROYAL COLLEGE OF MUSIC.

THE Chamber Concert, given by the students on the 25th November, opened with Haydn's String Quartet in B flat (No. 1, Op. 50). It was well played, and the youthfulness of three of the performers—Messrs. Blagrove (fifteen), Stephenson (twelve), and Werge (fifteen), (Mr Kreuz viola)—greatly enhanced the gratification of their hearers. Spohr's Quintet in C minor, for piano and strings (Op. 53), also received justice at the hands of Mr. Cook, Miss Donkersley, Messrs. Blagrove, Kreuz, and Werge, and worthily terminated a concert, among the noticeable items of which may be mentioned an artistic rendering of Schumann's "Carnaval" by Miss Oldham; an excellent performance, by Messrs. Kreuz and Barton, of Kiel's "Three Romances," for viola and piano; Sterndale Bennett's "Dawn, gentle flower," and "To Chloe in sickness," very well sung by Miss Elvidge; the promise shown by Miss Friedel in Chopin's Bolero (Op. 19); and two interesting songs composed by Charles Wood (scholar), and well sung by Miss Anna Russell.

Prominent features of the forty-first concert, held on the 2nd ult., were: A highly meritorious interpretation of Beethoven's String Quartet in D (Op. 18, No. 3), by Messrs. Sutcliffe, Blagrove, Kreuz, and Squire; Mendelssohn's Andante and Variations (Op. 83 a) for piano duet, conscientiously played by the Misses Eva Hime and Livesey; and performances, accurate and tasteful, by Mr. Holden White, of Liszt's *étude* "La Campanella"; sturdy and honest, by Miss Agnes Kitching, of Handel's Sixth Suite, in F sharp minor. In Beethoven's C minor sonata for piano and violin, Miss Heine and Mr. Bent were painstaking, intelligent, and careful; but the divine slow movement was sadly wanting in breadth and warmth. The *scherzo* was more satisfactory.

Mr. Price's expression in Donizetti's song "O Libona!" was better than his intonation; and the same may be said of Mr. Houghton, who has a tenor voice of pleasing quality, and who sang two MS. settings by W. Cook (scholar) of lyrics by Shelley and Byron, sympathetic and graceful, but thematically a trifle vague. Miss Berry, Miss Himing, and Mr. Ridding also sang creditably; and Mr. F. Sewell successfully grappled with the "king of instruments" in Raff's Prelude and Fugue in E minor.

The final concert, on the 9th, being orchestral, the limited space available in the west theatre was inconveniently crowded. Mendelssohn's *Melusine* overture,

which headed the programme, having been satisfactorily performed, the same composer's duet from *Elijah*, "Elijah and the Widow," was well sung by Miss Anna Russell, Mr. Price, and the choir, the Prophet's part particularly being well adapted to exhibit Mr. Price's earnest manner and resonant voice in the most favourable light. Beethoven's Concerto in G is a formidable undertaking for one so young as Mr. Barton. His reading was, naturally, wanting in breadth, but was otherwise highly praiseworthy. He has a fluent finger, and when increased experience brings more rhythmic appreciation, will no doubt do credit to his *Alma Mater*. In Mendelssohn's concert aria "Infelice," Miss Julie Albu's fine voice and expressive style, always sufficiently intense, but always well under control, aroused genuine enthusiasm. Schubert's youthful production, the Mass in F, which ended the concert, was attacked *con amore*, and with most gratifying results, by the little army over which on these occasions Dr. Villiers Stanford so ably presides. The masterly analysis of this work which appeared in the first number of THE MONTHLY MUSICAL RECORD (January, 1871), happily absolves us from an enumeration of its many beauties; and few will dispute the opinion there advanced, that it is undoubtedly the finest "First" Mass ever written by a composer still in his teens. E. F. J.

#### Musical Notes.

THE *première* of *Egmont*, a lyrical drama in four acts—the words by MM. A. Wolff and A. Millaud, the music by M. G. Salvayre—took place at the Opéra-Comique on the 3rd of December. We do not perceive, in the various criticisms we have seen, any indication that the authors have added a masterpiece to the operatic repertory. The libretto seems to be a weak adaptation of Goethe's play, and the music fails to make up for its deficiencies. If the one lacks action, the other lacks genuine creative force. Here are a few critical remarks extracted from the two principal French musical papers: "Among our young composers, others have more charm, grace, and poesy; but few possess in the same degree *le tempérament pour sentir et la fougue pour exprimer*. His [Salvayre's] ideas are clear and abundant; unfortunately they lack originality. Lack of originality, that is the weak point of the new work." (A. Héler, in *L'Art Musical*.) "This new score is the best he has written. . . . A happy knowledge of scenic effect is the dominant quality of M. Salvayre. His music is well cut according to the conventional exigencies of the theatre; the situations, musically accentuated in a just measure, and without exaggeration, prove him a determined disciple of Meyerbeer and Verdi, with occasional pretensions to a more vaporous ideal, like recollections of Gounod and Ambroise Thomas. . . . Throughout the work there prevails a real frankness of accent and even a certain elevation, if not always a great wealth and originality of ideas." (H. Moreno, in *Le Ménestrel*.)

THE *répétition générale* of *La Patrie* (the words by MM. Victorien Sardou and Louis Gallet, the music by M. Emile Paladilhe), which took place at the Opéra on December 17, was in reality a public performance, as, for the benefit of the sufferers from the inundations in the South of France, it was open to any one who had the means to pay the high prices of admission. On Monday the 20th, the nominal first public performance followed. Of course, there was much applause by the audiences, and much praise and blame by the critics, but we prefer to postpone till next month drawing any conclusion from these expressions of opinion.



*Nell Gwynn* has been metamorphosed by MM. Ordonneau and Emile André into *La Princesse Colombine*, and in this new form has made its appearance on the stage of the Nouveautés. The scene and time of action are no longer England and the age of Charles II., but France and the age of Louis XV. M. Planquette's music pleases the public on the other side of the Channel as much as the public on this side. One critic calls it *alerte, souriante, et éminemment assimilable*.

At one of the last Colonne concerts was performed J. S. Bach's D major Concerto for flute, violin, piano, and orchestra.

THE Scandinavian concerts (two), of which we have already made mention, will be given, under M. Oscar Comettant's management, at Pleyel-Wolff's saloon, in the month of January.

SOME weeks ago Saint-Saëns wrote a letter to *Le Ménestrel* in which he recommends the suppression of transposing instruments, and draws the attention of the musical world to the non-transposing instruments which the horn-player Henri Chaussier intends to introduce.

THE second Berlin Philharmonic Concert (under Klindworth's direction) brought two works which were novelties for the German capital: Joachim Raff's Symphony, *An das Vaterland*, and Godard's graceful and finely-coloured *Sinfonie orientale*.

At a concert of Kottzolt's Choral Society (Berlin) were performed, under the conductorship of Leo Zellner, on Nov. 29, the following interesting choral compositions: A five-part madrigal by Antonio Perti (1656-1747), a five-part Old German Hymnus by Georg Vierling, and a six-part madrigal by H. von Herzogenberg. Among the instrumental items deserve notice—Scharwenka's variations for piano (played by Elizabeth Jeppe), and a manuscript quintet (for piano and strings) by Albert Becker.

HANS VON BÜLOW, if he has not done so already, will shortly conduct a model performance of Bizet's *Carmen* at Hamburg.

RUBINSTEIN'S new Symphony in A minor had a brilliant reception at the third Hamburg Philharmonic concert, on Nov. 10th, which the composer conducted in place of the indisposed Capellmeister, Herr von Bernuth.

BRUCH'S Third Symphony in E major, lately performed at Breslau and Leipzig, is not a wholly new work, but a revision of a work which a few years ago he wrote for New York, where it was also brought to a hearing.

A NEW Symphony, in F minor, by Bernhard Scholz, was well received at the third Frankfort Museum concert.

At the first Munich subscription concert warm applause was given to a new Symphony in F major, by Ludwig Thuille, since 1883 exhibitioner of the Mozart Foundation.

COWEN'S Scandinavian Symphony was performed at the second Leipzig Popular Concert under Hans Sitt's direction.

WEBER CYCLES have celebrated the centenary of the composer's birth at Vienna, Leipzig, and Munich. They included not only his chief and best-known works (*Frei-schütz*, *Oberon*, *Euryanthe*, and *Preziosa*), but also the lesser ones (*Silvana* and *Abu Hassan*).

ON searching the parish register it has lately been discovered that Carl Maria von Weber was baptised on the 20th of November, 1786. If this entry is right, the generally accepted date of his birth (Dec. 18) must of course be wrong. As there is, however, a note written by the hand of the composer's father giving the date as Dec. 18, and the composer himself celebrated his birthday always in this month, it is not improbable that the

discrepancy may be due to a clerical error in the entry of the parish register.

DR. MUNCKER lectures at the Munich University on Wagner and his writings.

OF Liszt's *Christus* a fine performance was given on All Souls' Day (Nov. 2) at Munich. Levi was the conductor. Among the soloists were: H. Vogel (tenor), Fräulein Herzog (soprano), Prof. Hieber (organ), and Walter (violin).

OPERAS lately performed with more or less success:—*Harold*, a dramatic opera in four acts by E. Naprawnik (St. Petersburg, Nov. 23); *Die Hochzeit des Mönchs*, by A. Klughardt (Dessau, Nov. 10); *Jean Cavalier*, by Langert (Nürnberg); *Der Doppelgänger*, by Alfred Zamar, jun. (Dresden, Residenz-Theater); *Der Pfarrer von Meudon*, a one-act comic opera, by Felix von Woysch (Hamburg, Nov. 23); *Farinelli*, by Herm. Zumpfe (Hamburg, Carl Schultze Theater).

NEW operas soon to be performed:—*L'Innominato*, by Luigi Taccheo; *Diana d'Alteno*, by Mugnone; *Orlando*, by Filippo Sangiorgi; *Le duc Fidance*, by Raffaele delli Ponti; *Stenio*, by Le Rey (Rouen); *Il Tempio di Cupido*, by Maugeri-Zangara (Catania); *Die Abencerragen*, by Sárosi (Pesth).

RICHARD POHL intends to publish a novel dealing with the present state of music.

A NEW organ, built by E. F. Walcker of Ludwigsburg, has been erected in St. Stephen's Church at Vienna. It contains 5,653 pipes, 90 speaking stops, three manuals, one pedal key-board, twelve couplers, and six composition pedals.

THE first theatre, after the Milan Scala, which will mount Verdi's *Otello* is the Costanzi of Rome, the manager of which will have to pay for the loan of the music 2,000 francs per night.

PREPARATIONS are being made at Weimar, by special desire of the Grand Duke, for a revival of Max Bruch's opera *Loreley*, which has been neglected for twenty years.

PETER CORNELIUS' *Barbier von Bagdad*, which in 1858 proved a failure, is now taken up again, and, though not rousing enthusiasm, obtains some share of public favour. Musicians, especially of the advanced school, had always a high opinion of the work. Its latest appearance was at the Hamburg Theatre.

THE following statistics are given in several Continental papers. Germany turns out every year 73,000 pianos, England 45,000, the United States 42,000, and France 20,000. Seeing that the yearly turn-out of pianos must be about 200,000, the question has been asked—What becomes of the old instruments?

THE French pianist, Francis Planté, is making a concert-tour in Germany, where his playing is much admired.

MISS NETTIE CARPENTIER, in Britain known as Nettie Carpenter, is also winning golden opinions in Germany. Lady violinists come more and more to the fore.

BERLIN critics, while doing full justice to Wladimir Pachmann's many excellent pianistic qualities, protest against his weak renderings of Beethoven's works.

LOUIS SCHLÖSSER, violinist, conductor, composer, and critic, died at Darmstadt, on Nov. 18, aged 86. He studied music at Darmstadt under Rinck, at Vienna under Mayseder and Salieri, at Paris under Lesueur and Kreutzer. He subsequently became first Concertmeister and then Capellmeister at Darmstadt, from which post he retired a few years ago. About seventy of his works have been published. His compositions consist of operas, oratorios, ballets, symphonies, overtures, chamber-music, &c.

NICOLAUS OESTERLEIN will open at Vienna, in April, 1887, a "Permanent Literary-historical Richard Wagner Exhibition," which is to contain a thousand Wagneriana in addition to those catalogued in the two volumes of his "Katalog einer Richard Wagner-Bibliothek" (Breitkopf & Härtel).

PAUL VON JANKÓ has invented a new keyboard for the piano, harmonium, and similar instruments. The distribution of the keys is different from that of the common keyboard, every lower key being followed by an upper one. The position of the following rows of letters indicates the lower and upper rows of keys of one octave; the small letters indicate the black keys:

C c#    d#    F    G    A    B  
C    D    E    f#    g#    a#    c

A peculiarity of this keyboard is that there are three keys for each note (they are on the same lever), the keyboard presenting thus six rows of keys in terrace-like order, an arrangement which has for its object the possibility of changing the position of the hands according to convenience. Among the advantages of the new system are, that the fingering is the same in all keys, and that a greater compass of notes is in the grasp of the player. The inventor has explained his invention, and given an introduction to its employment, in a pamphlet entitled "Eine neue Claviatur, Theorie und Beispiele zur Einführung in die Praxis" (Vienna: Th. Rättig).

MR. MAX PAUER played, on the 16th of November, at Newcastle-on-Tyne, and we are told that since Xaver Scharwenka's performance in that city a few years ago, "there has no one had so great a success as Mr. Max Pauer." *The Newcastle Daily Journal* and other local papers speak in great praise of this young artist.

MR. EDMUND WOOLHOUSE, during last month, gave three chamber concerts at Finsbury Park Chambers, of great interest to the musical public of North London. The programme was made up of selections from the classical and romantic writers, and the works were really well performed. Amongst others, a sonata for violoncello and contra-basso, by Boccherini, was played with great taste by Messrs. Woolhouse and Reynolds; sonatas for violoncello and pianoforte, by Xaver Scharwenka, Op. 48, and by A. Rubinstein, Op. 39 No. 2—both played with great virtuosity by Messrs. Woolhouse and Leopold. A piano trio by Schumann, and the pianoforte septets of Hummel were listened to with great attention.

It is reported that Mr. Carl Rosa intends to form his English Opera Company into a limited liability company.

THE Queen has expressed her intention of again subscribing for the Royal Box during the Carl Rosa opera season at Drury Lane.

THE fifth season of the "Strolling Players' Amateur Orchestral Society" was inaugurated on December 16th, at St. James's Hall. In the performance of the works, amongst which were the overture to the *Zauberflöte*, Symphony No. 1 (Kalliwooda), ballet music from Delibes's *Coppelia*, and the prelude to the fifth act of Reinecke's *Manfred*, they showed great improvement in execution and expression. In the vocal part of the programme Miss Anna Williams and Madame Marian McKenzie gave general satisfaction. A special feature in the programme was found in Miss Florence Waud's pianoforte playing of Mendelssohn's G minor Concerto, and Chopin's somewhat hackneyed Ballade in A flat. Mr. A. J. Caldicott was organist and accompanist, and Mr. Norfolk Megone conducted.

ON the afternoon of Boxing Day Mr. Ambrose Austin gave his National Holiday Festival Concert at the Albert Hall. The vocalists were Miss Mary Davies, Mlle. Marie Decca, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Charles Banks, Mr. Maybrick, Mr. Walter Clifford, and Mr. Santley. The hall was well filled.

THE Lord Chamberlain has forbidden theatrical managers to employ children for the pantomime in London under ten years of age. On this the *Lancet* says: "There is no reason to believe that the allegations, which have been brought against the present system of theatrical management in this particular, are not unfounded. Without assuming any censorship of the pantomime as a social custom, we may remind our readers that such abuses, when they exist under the veil of public service, must not be excused by their intention, or suffered to continue when they can be removed. This being the case, it clearly behoves managers of theatres and other interested persons either to amend the evils complained of, or to disprove their existence."

ALL interested in musical education will join in wishing Mr. Ernst Pauer a long continuance of his energetic and useful life, *apropos* of his 60th birthday, which occurred on Dec. 21st. He has now been engaged as a composer and as a teacher for a period of forty-four years, having commenced his career in 1842, and the musical world has largely benefited by his exceptional gifts and acquisitions. May his life be attended by all the happiness his heart can desire.

MR. W. A. BARRETT gave a course of six lectures on "Native Music and Musicians," at Queen Margaret College, Glasgow, last month; and during his stay in that city addressed the members of the Teachers' Guild on "The Art of Teaching Music." He was also specially honoured with an invitation to give a lecture to the students of Glasgow University, on the subject of "Music as an element of Education."

A GRAND concert, in aid of the band and library of the City police force, was given in the Town Hall, Newcastle, on the 15th Dec., and attracted a large audience. The programme was of a miscellaneous character, and was supported by Madame Valleria, Madame Patey, Miss Winthrop, Mr. E. Lloyd, Signor Foli, Herr Max Pauer, and Dr. W. Rea.

MR. G. H. L. EDWARDS gave a successful concert at North Finchley on the 6th Dec., in which he introduced several of his own compositions, vocal and instrumental.

MR. RUSSELL TAPLIN, pupil of Moscheles, professor of the pianoforte, died at Alderley Edge, near Manchester, on the 8th Nov., aged 55, much respected, and regretted.

THE death is announced of Dr. Thomas Edward Chipp, organist of Ely Cathedral, at Nice, whither he had gone for the benefit of his health. He was in his 63rd year. He was known as a skilful organist, and as the composer of many sacred and secular works.

THE veteran John Ella, the founder of the "Musical Union," celebrated his 85th birthday on the 19th of December.

THE prospectus which Mr. Carl Rosa issues for his six weeks' season at Liverpool, to commence this month, is quite equal to the one he issues for his London season. He intends producing the new opera *Nordisa*, by F. Corder, on the 17th; and also reviving *Don Giovanni*, *Lohengrin*, and *Martha*, all of which are new to a Liverpool audience. The company numbers twenty-seven artists, besides a large band, chorus, and "general" staff. The repertory of the Carl Rosa Company now contains nearly sixty of the most popular operas of the present century.

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